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Vol II

THE UNIVERSITY OF ALBERTA

J.C.F. BACH'S CLAVIER CONCERTOS

APPENDIX: Edition of the Concertos in F Major and E-flat Major by J.C.F. Bach

by

MONICA DAGMAR NIKOLAI

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF MUSIC

IN

Music History and Literature

DEPARTMENT OF MUSIC

EDMONTON, ALBERTA

FALL, 1980

PREFACE TO THE EDITION

The following works were edited from photocopies of the autograph manuscripts. The autographs of the instrumental parts of the Concerto in F major, Mus. ms. Bach St 275, and the Concerto in E-flat major, Mus. ms. Bach St 273, are located in the Staatsbibliothek Preussischer Kulturbesitz: Musikabteilung, Berlin, B.R.D.

A title page prefaces the manuscript instrumental parts of the Concerto in F major. It includes the key of the Concerto as well as the full title, "Concerto per il Cembalo concertato accompagnato da 2 Corni, 2 Flauti, 2 Violini, Viola e Basso," plus the composer's signature and date, February 27, 1787. Each of the instrumental parts is entitled with the name of the instrument, title of the movement and "Concerto," except for the keyboard. In the latter part only the title of the movement and "Cembalo concertato" are given.

The manuscript instrumental parts of the Concerto in E-flat major are also prefaced by a title page. The latter includes the title of the work, "Concerto grosso per il Cembalo ô Piano Forte accompagnato da Due Corni Due Oboi obligati [sic], Due Violini, Violetta e Basso," plus the composer's signature and the date, 1792. All of the instrumental parts are headed with the name of the instrument, movement title and "Concerto." The keyboard part is identified as "Cembalo concertato."

I would like to express my gratitude to the Staatsbibliothek

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UNIVERSITY OF ALBERTA
EDMONTON, ALBERTA

800142

Preussischer Kulturbesitz, Musikabteilung, in Berlin, for sending me excellent photocopies of the two Bach concertos.

Concerto in F Major

J.C.F. Bach

Allegro moderato

Flauto I

Flauto II

Corno I in F

Corno II in F

Cembalo concertato

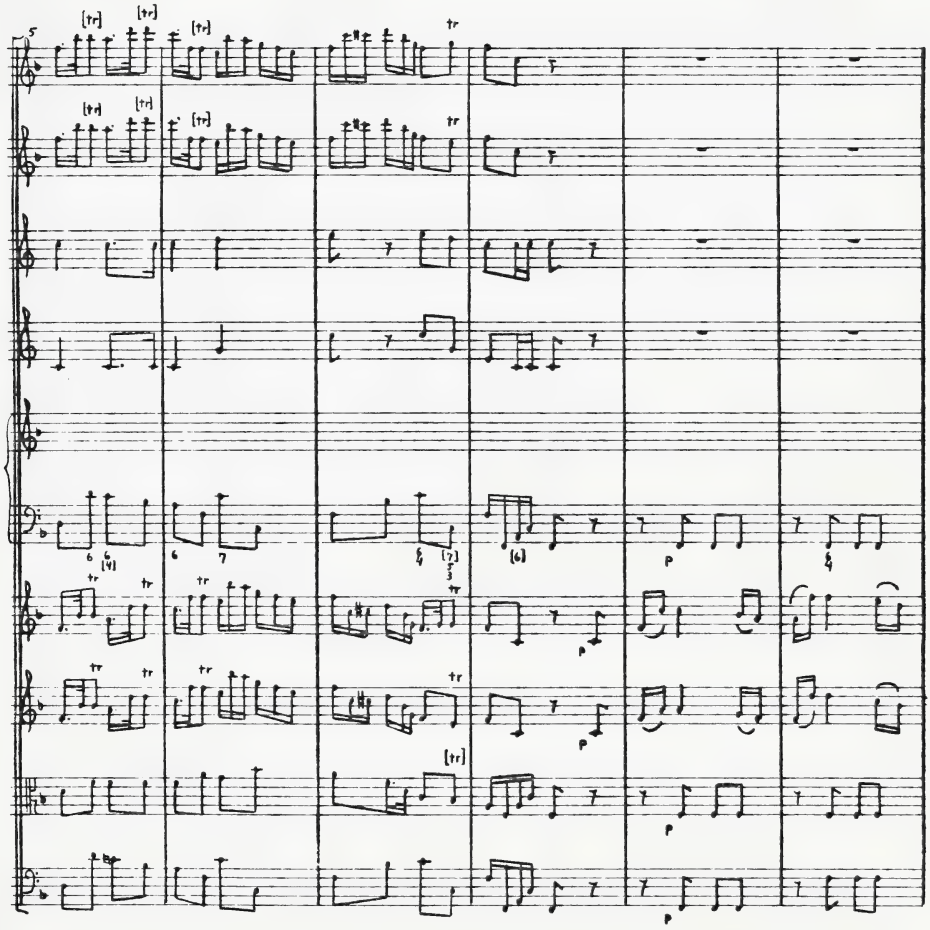
Violino I

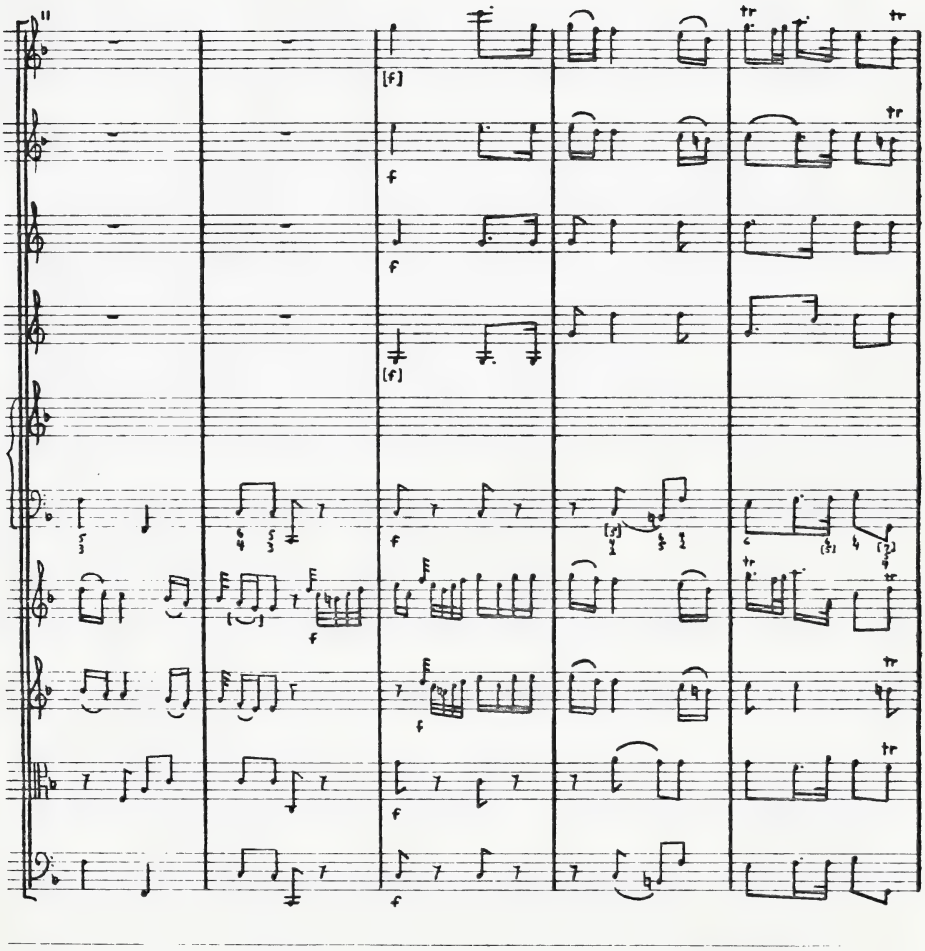
Violino II

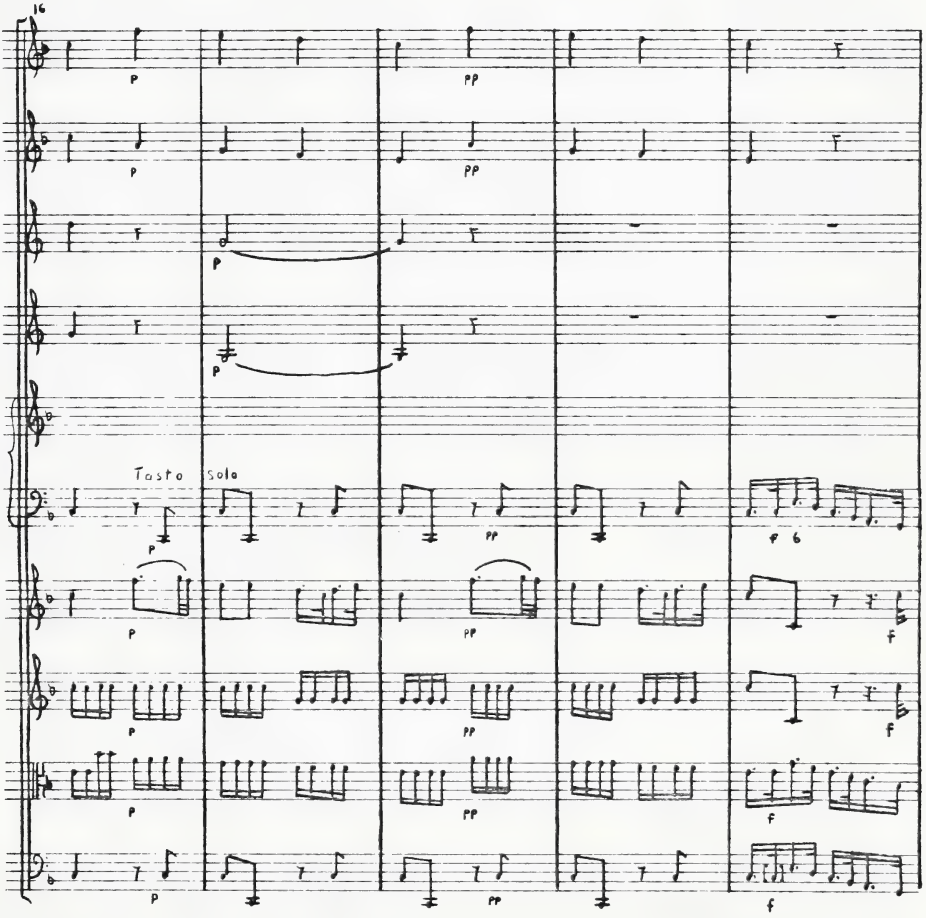
Viola

Basso

[Tutti]



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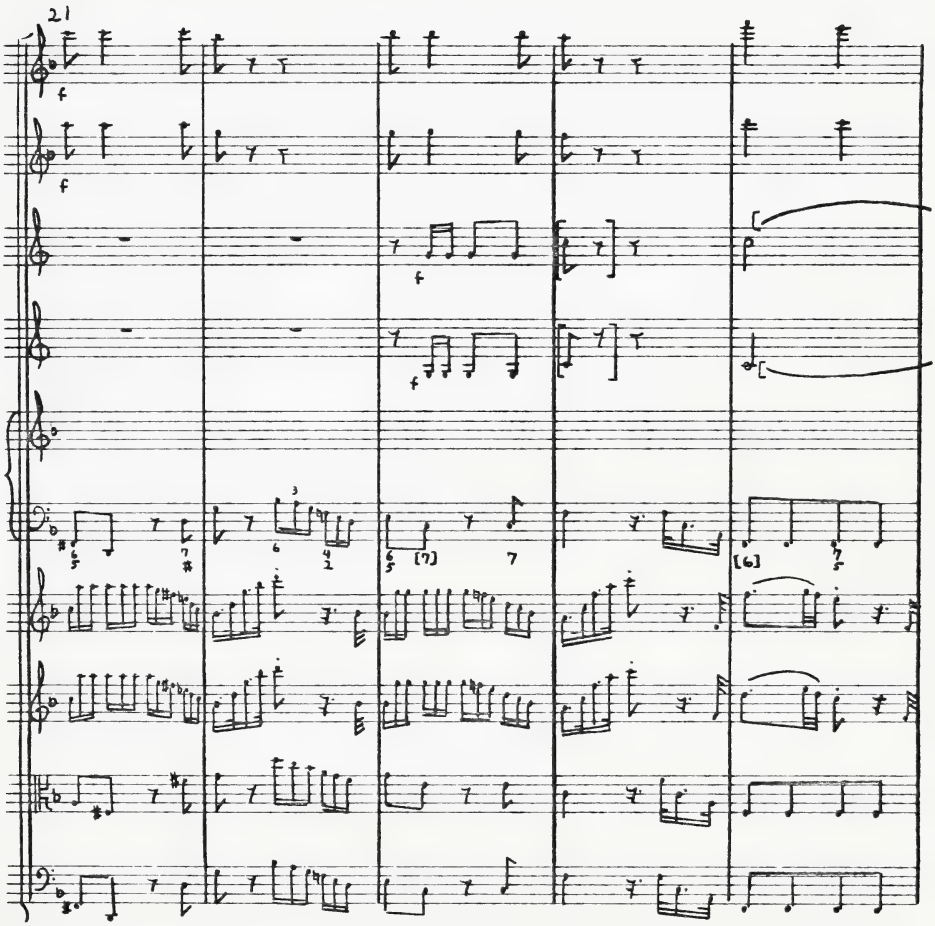
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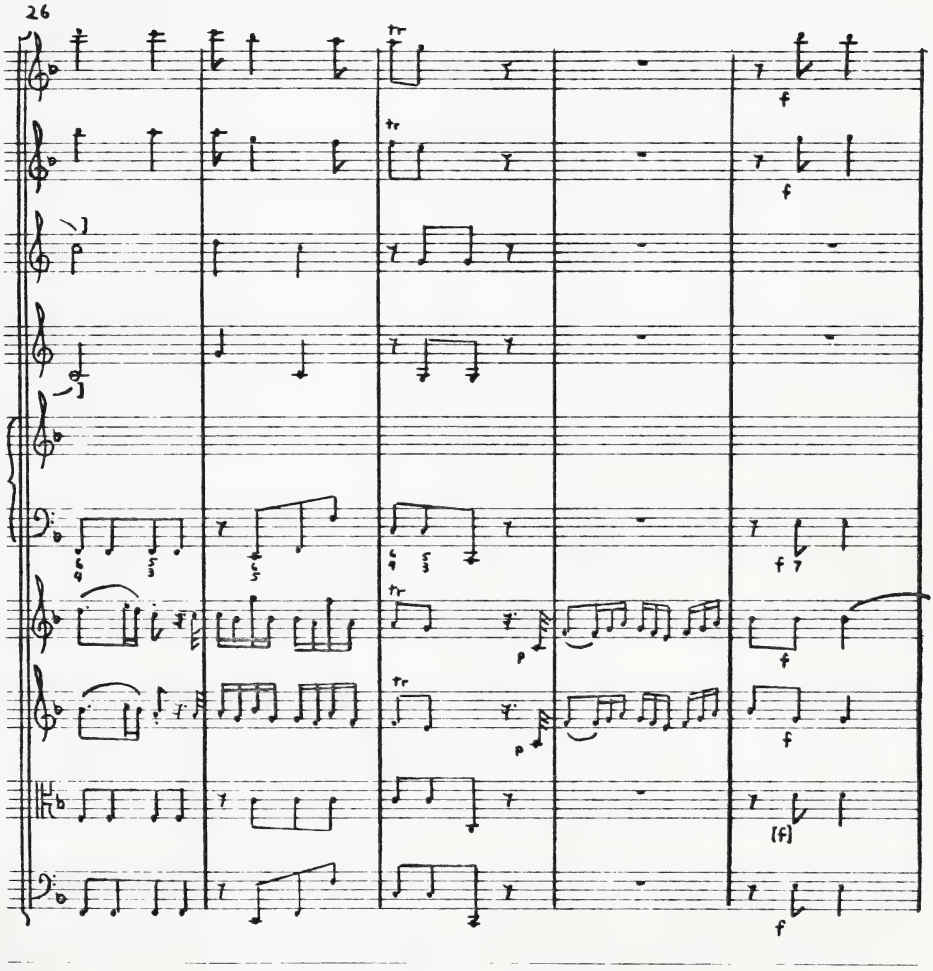
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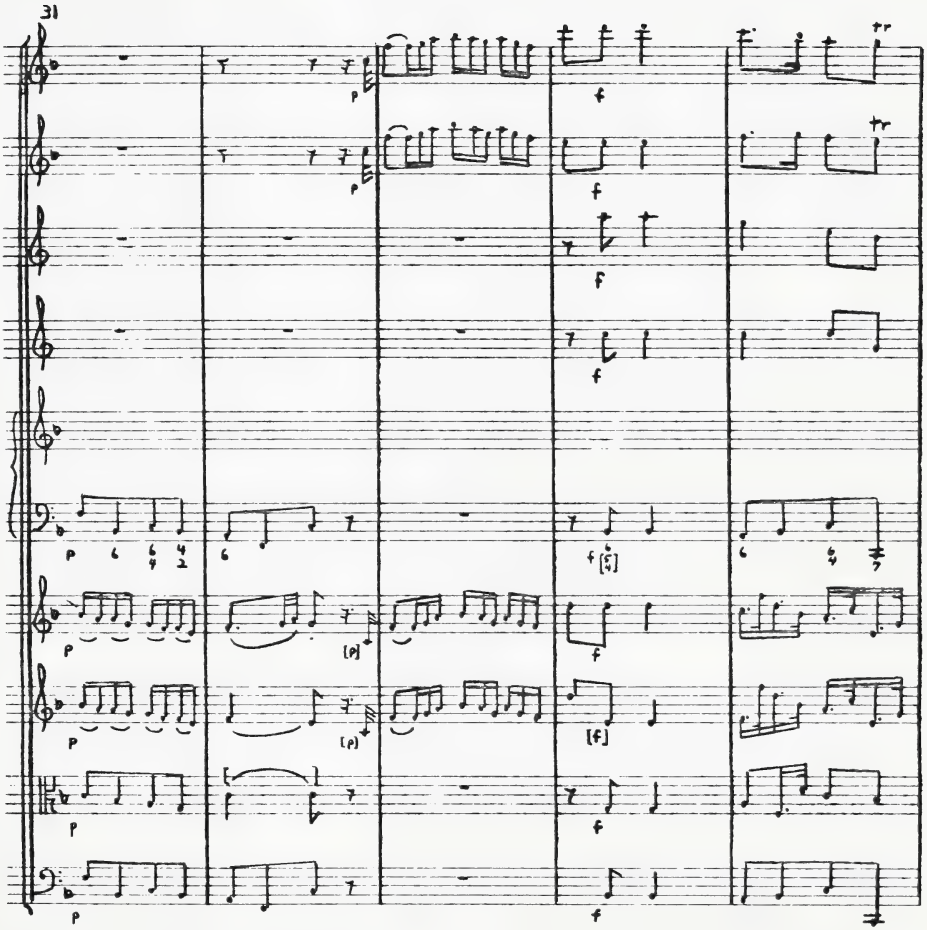
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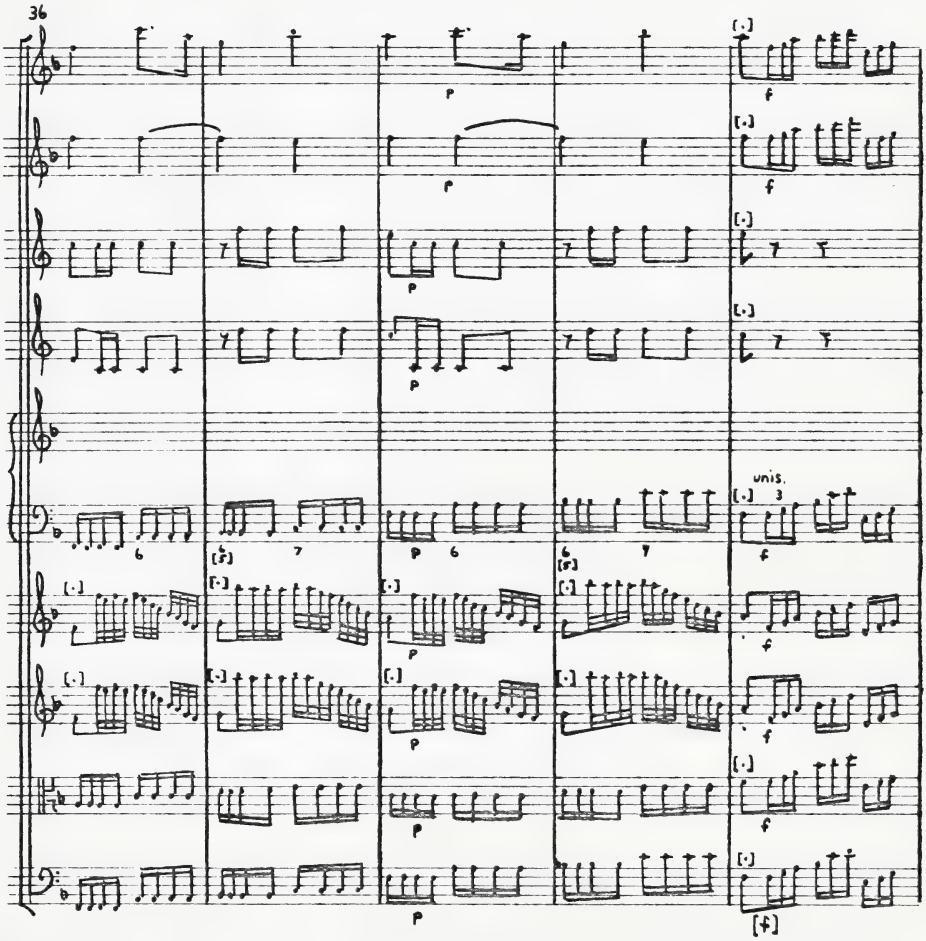
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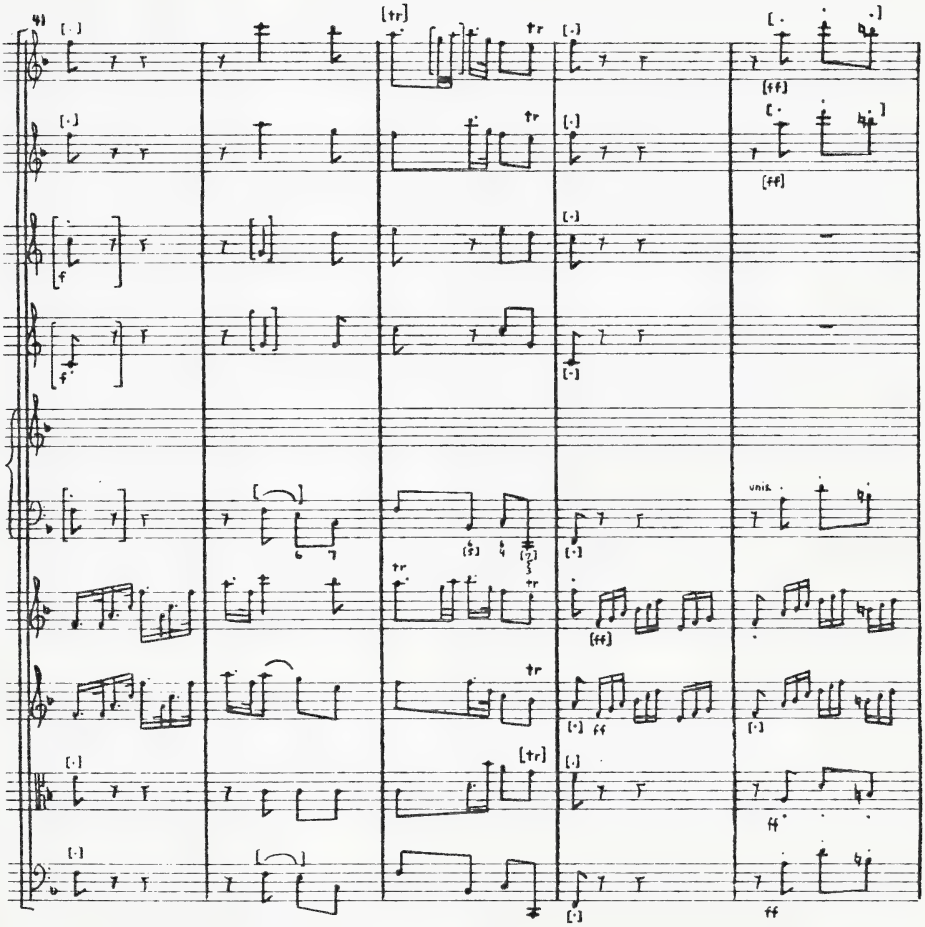
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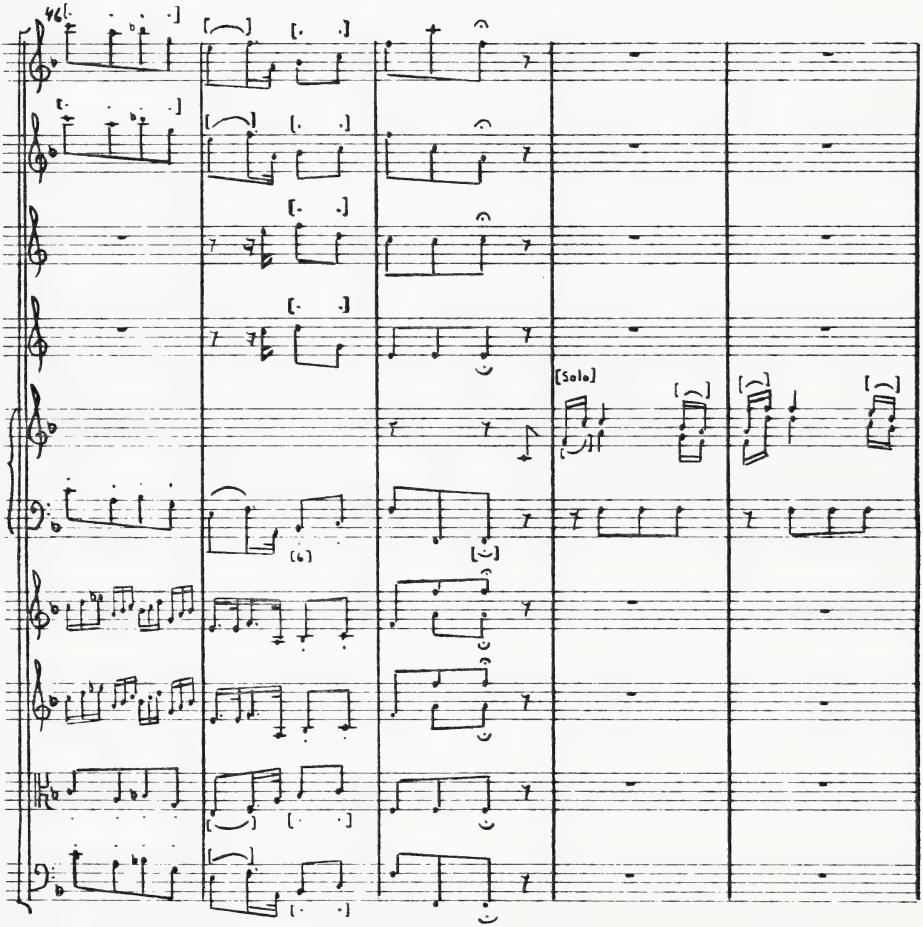
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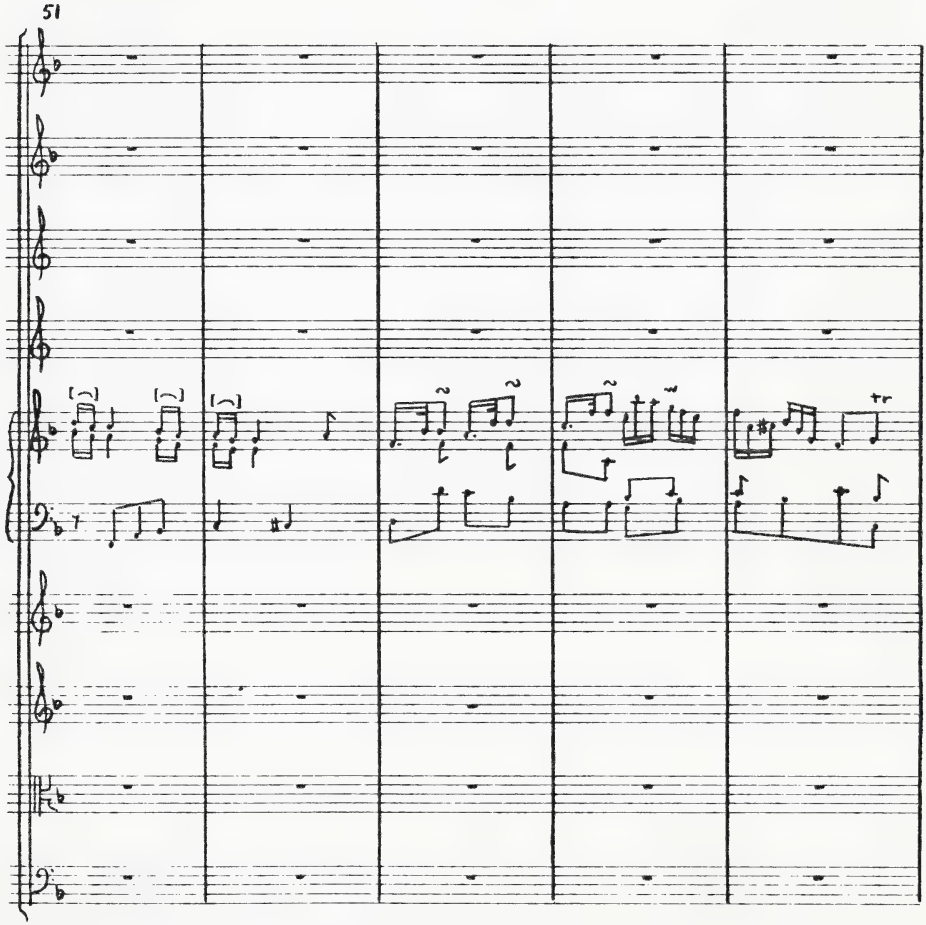
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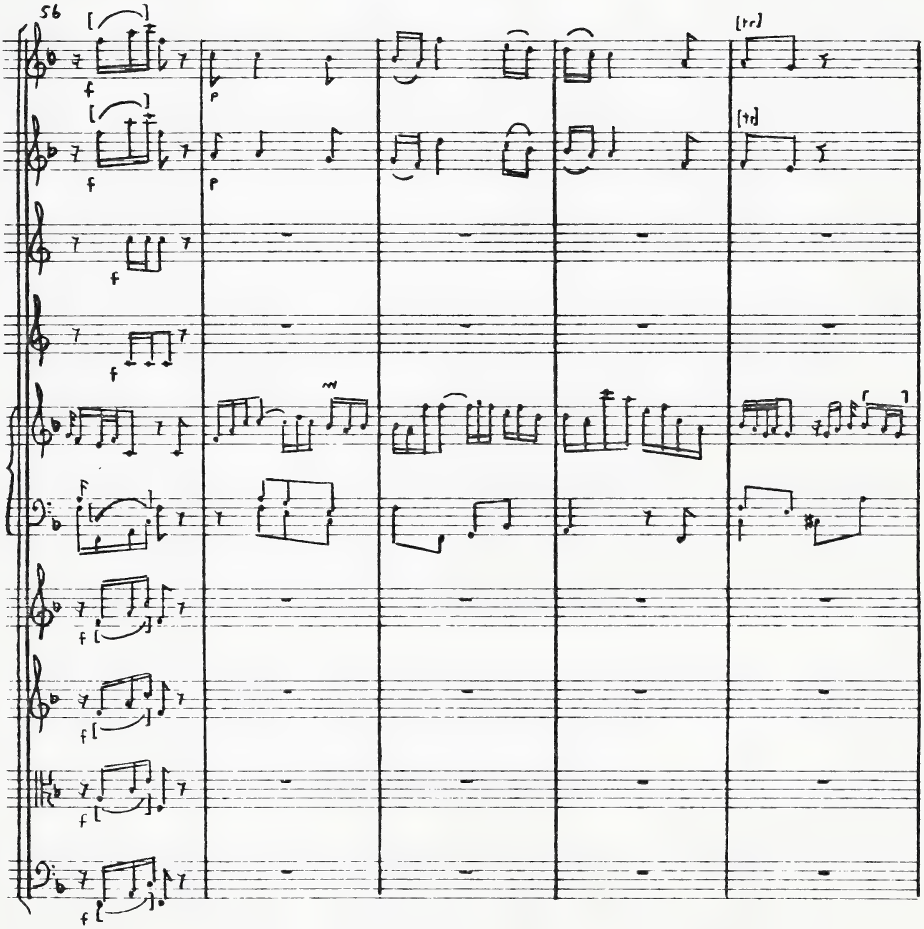
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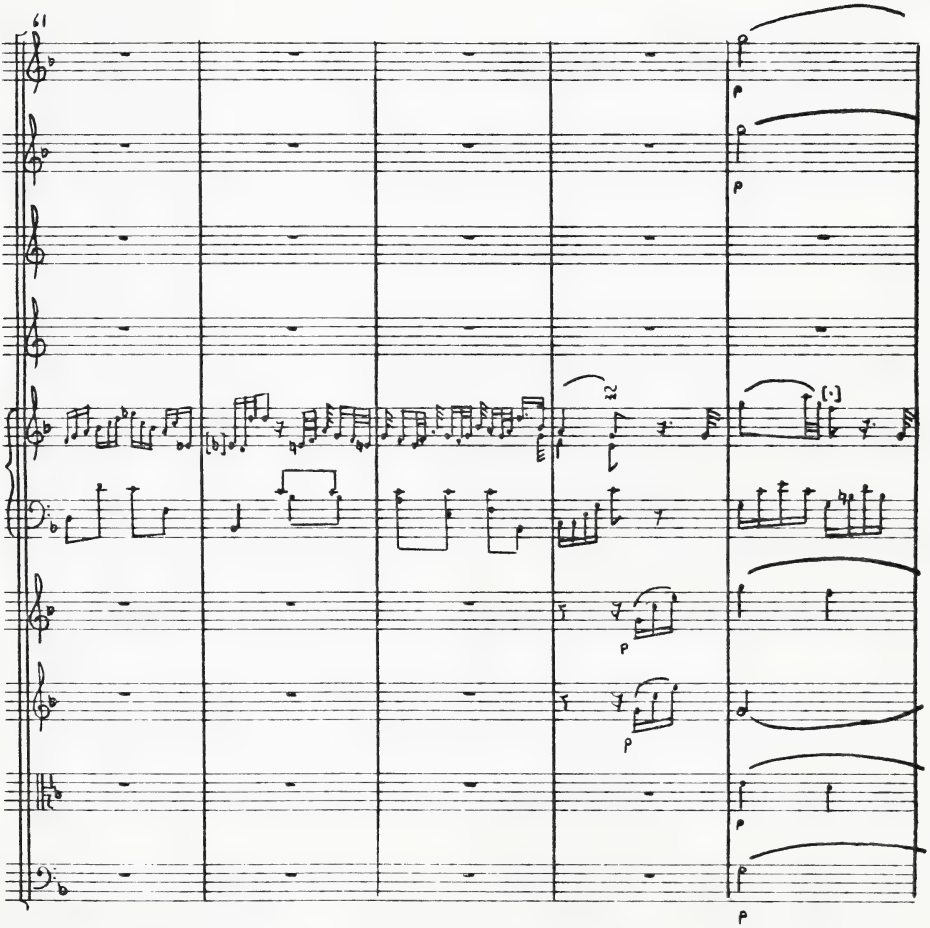

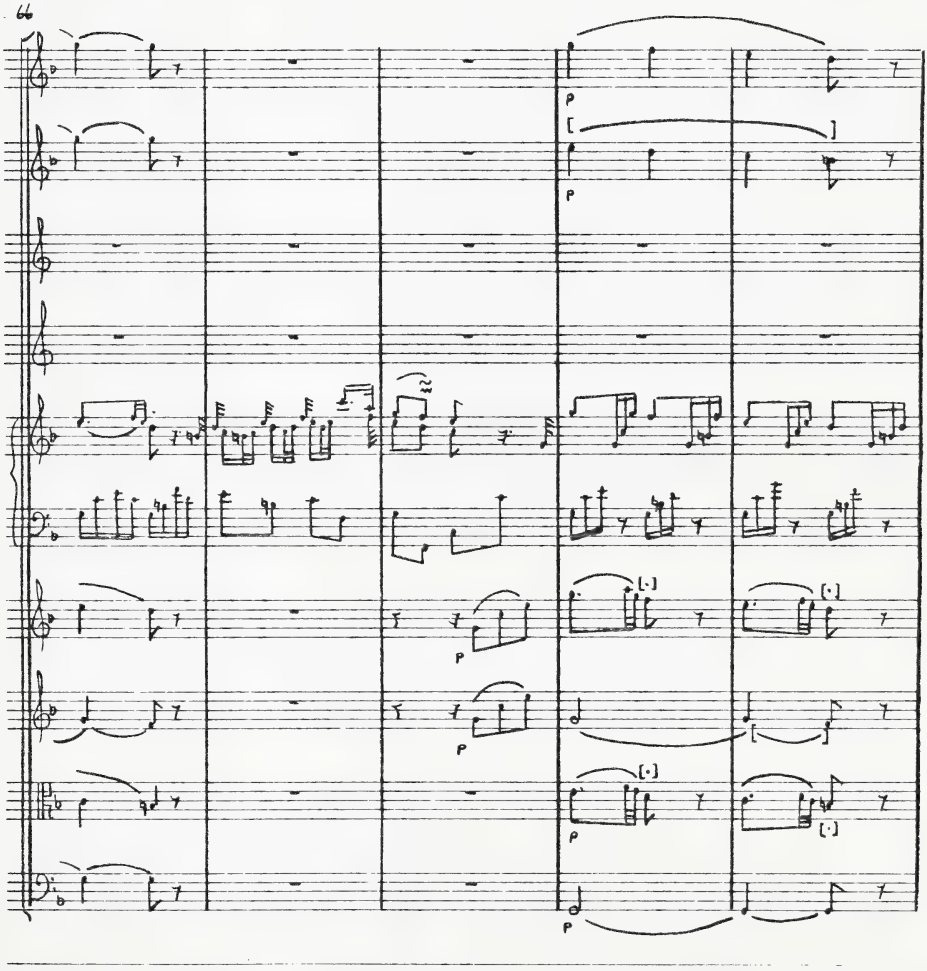
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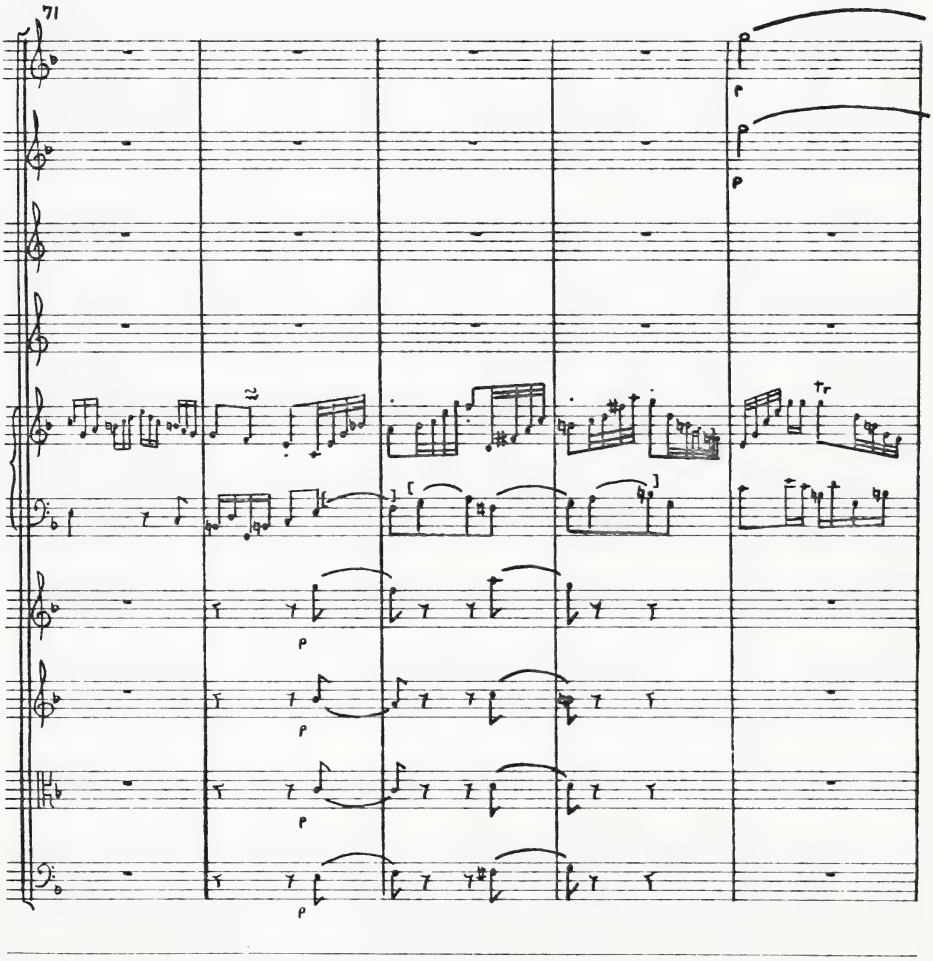
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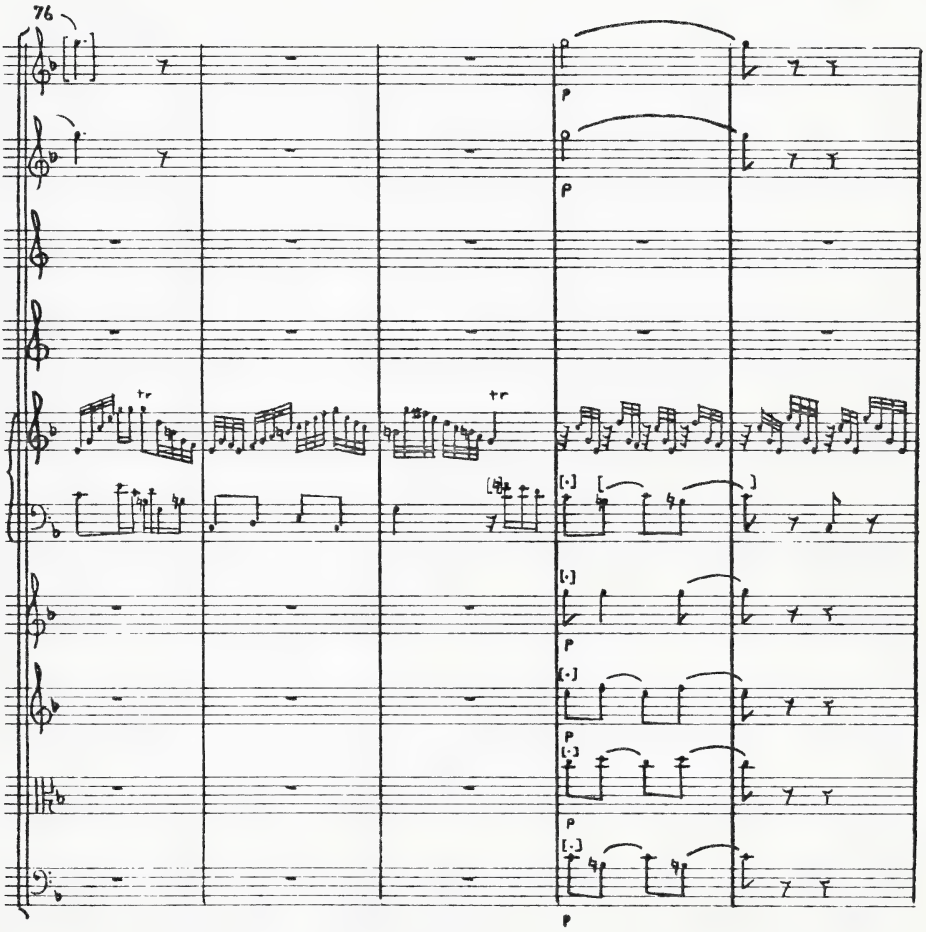
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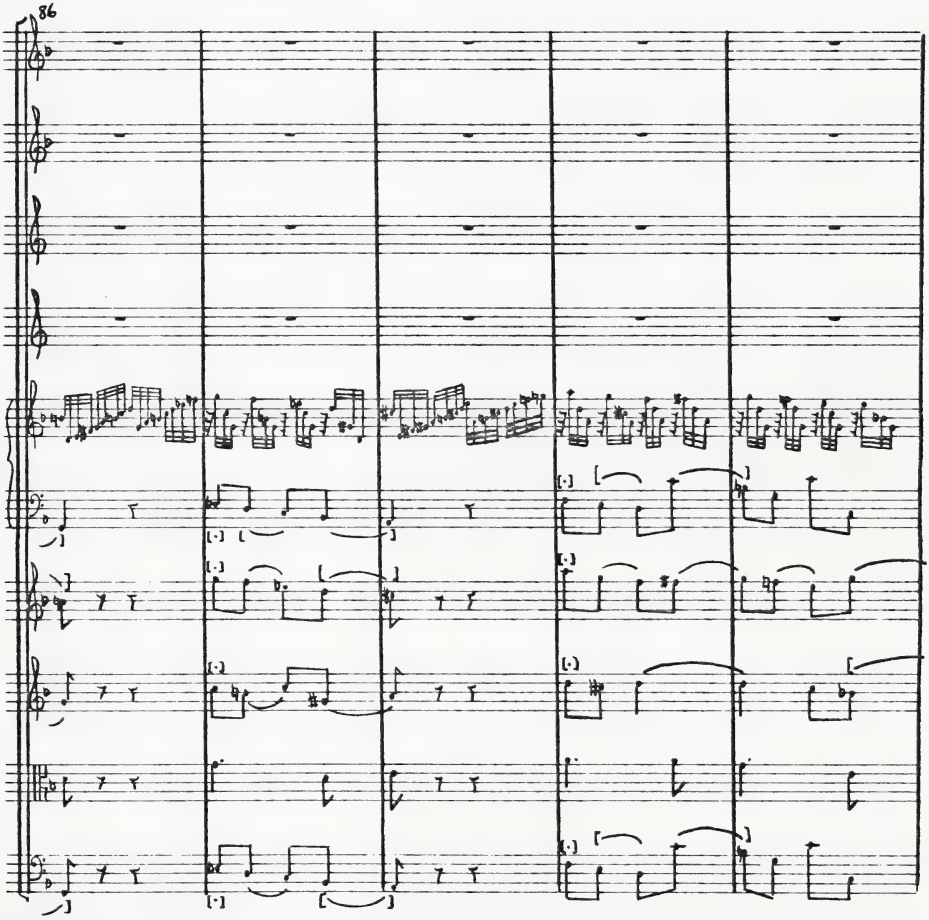
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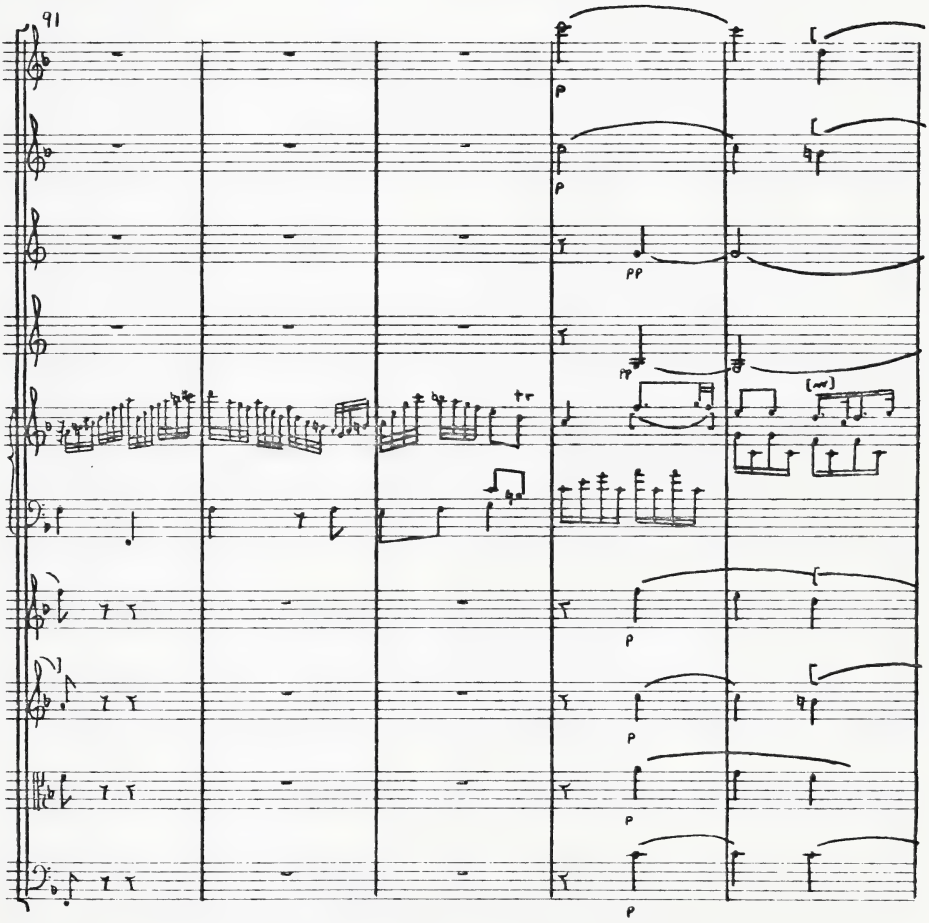

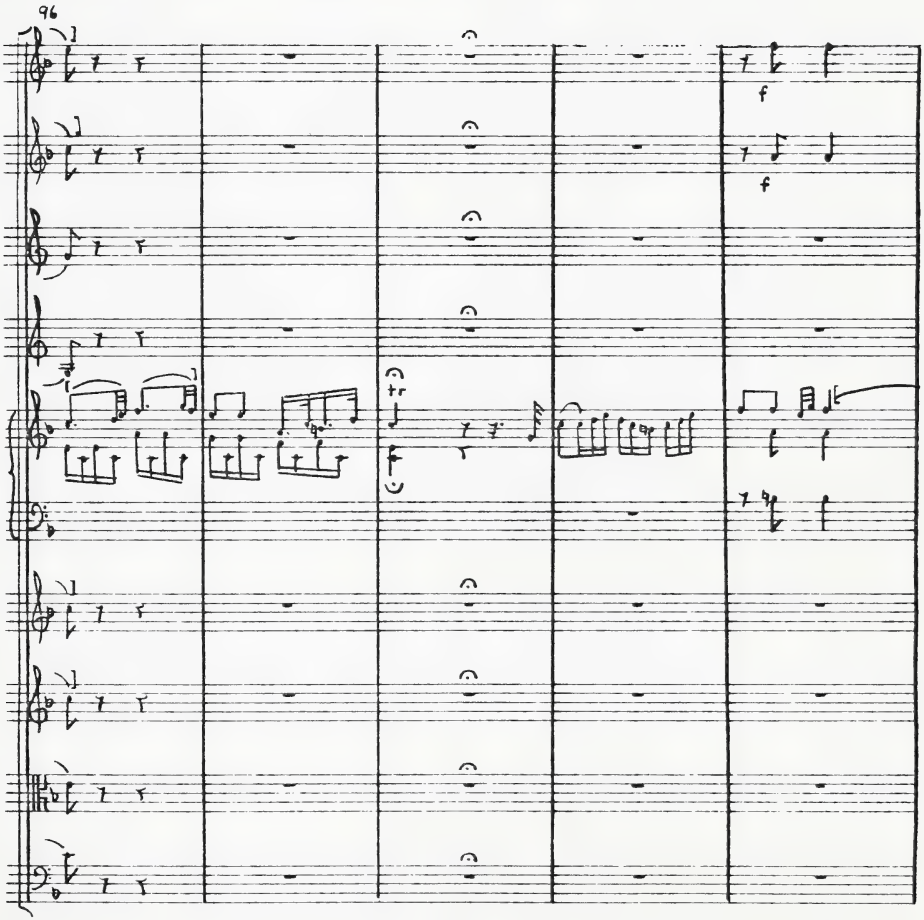
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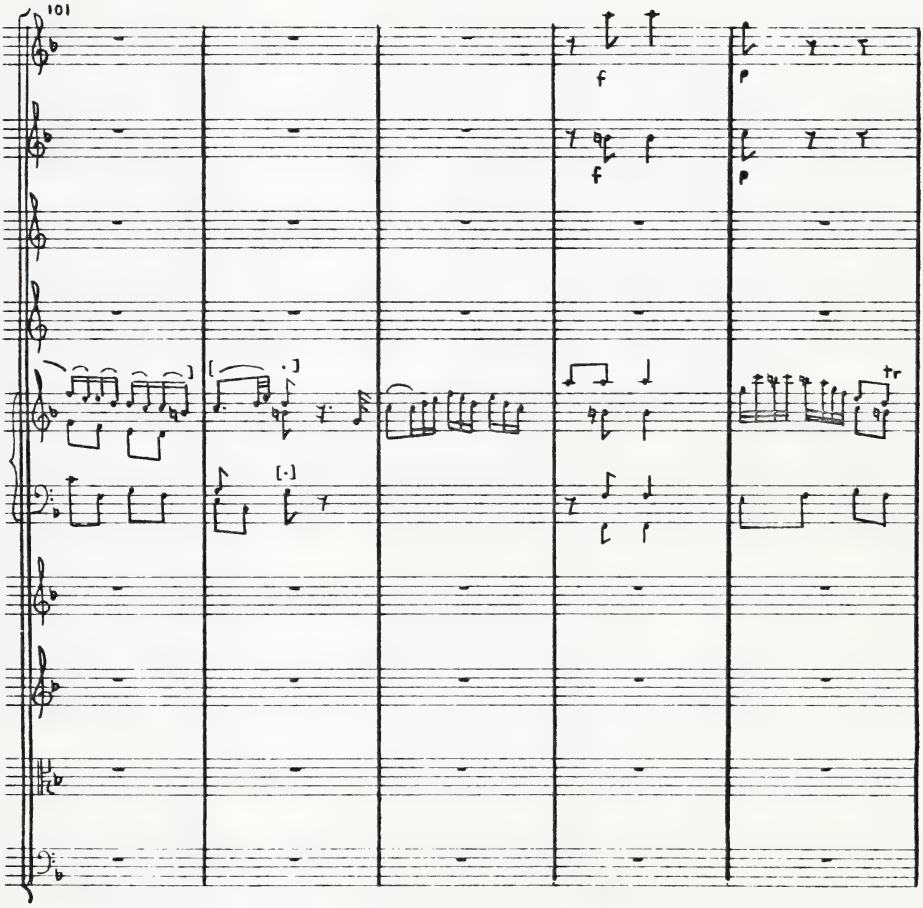
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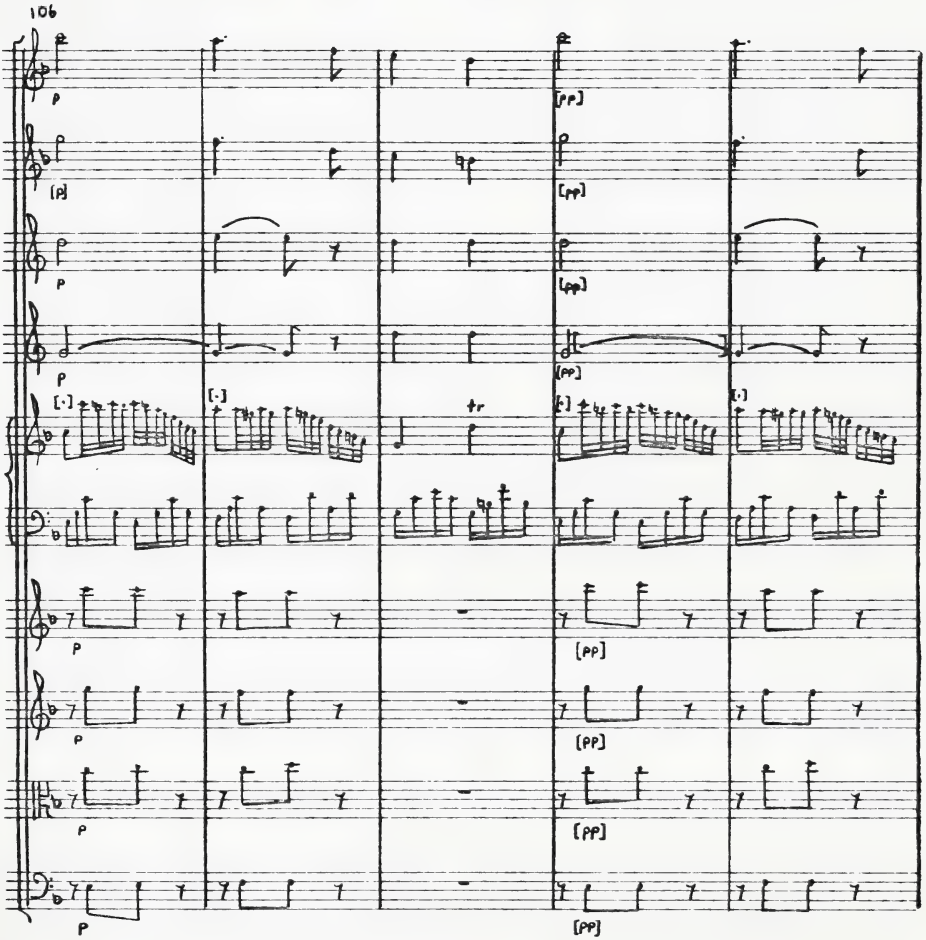
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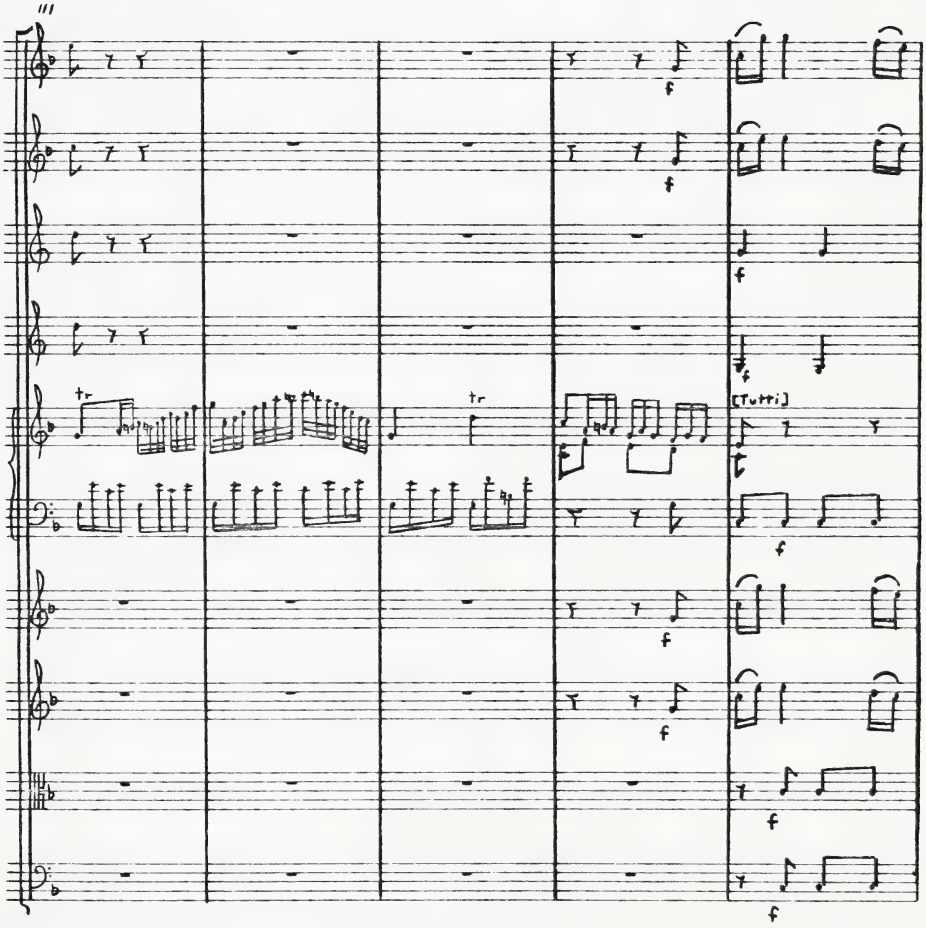
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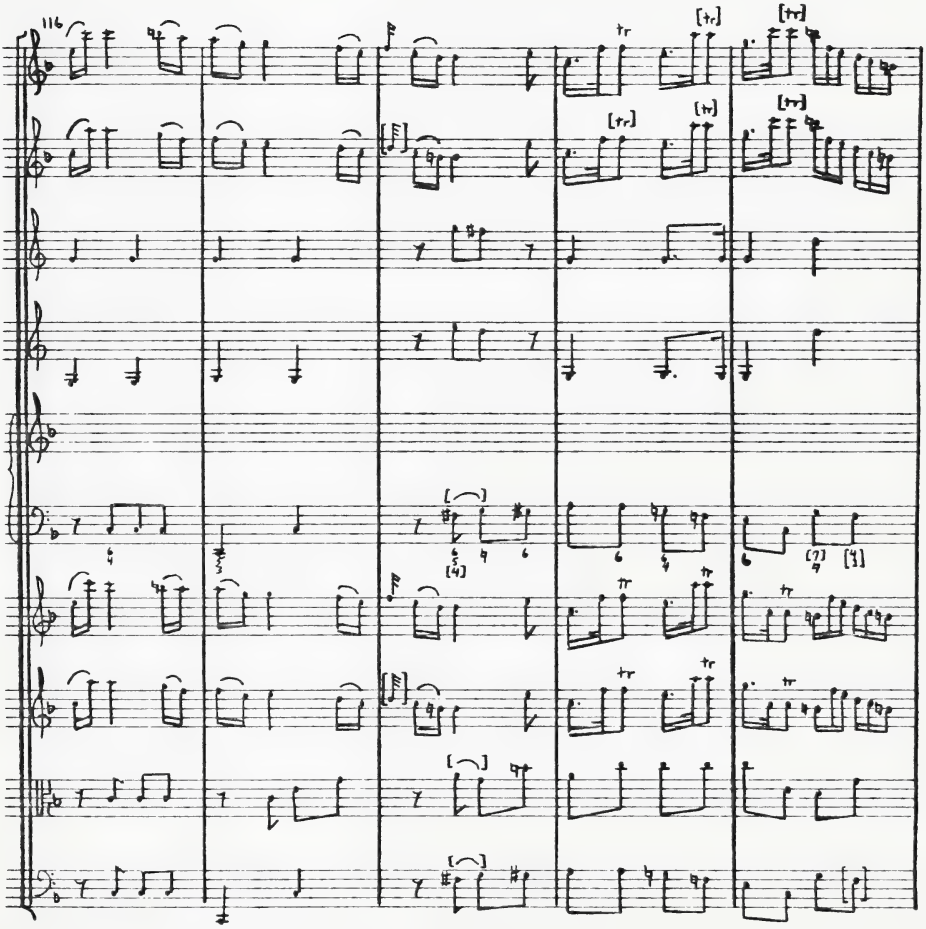

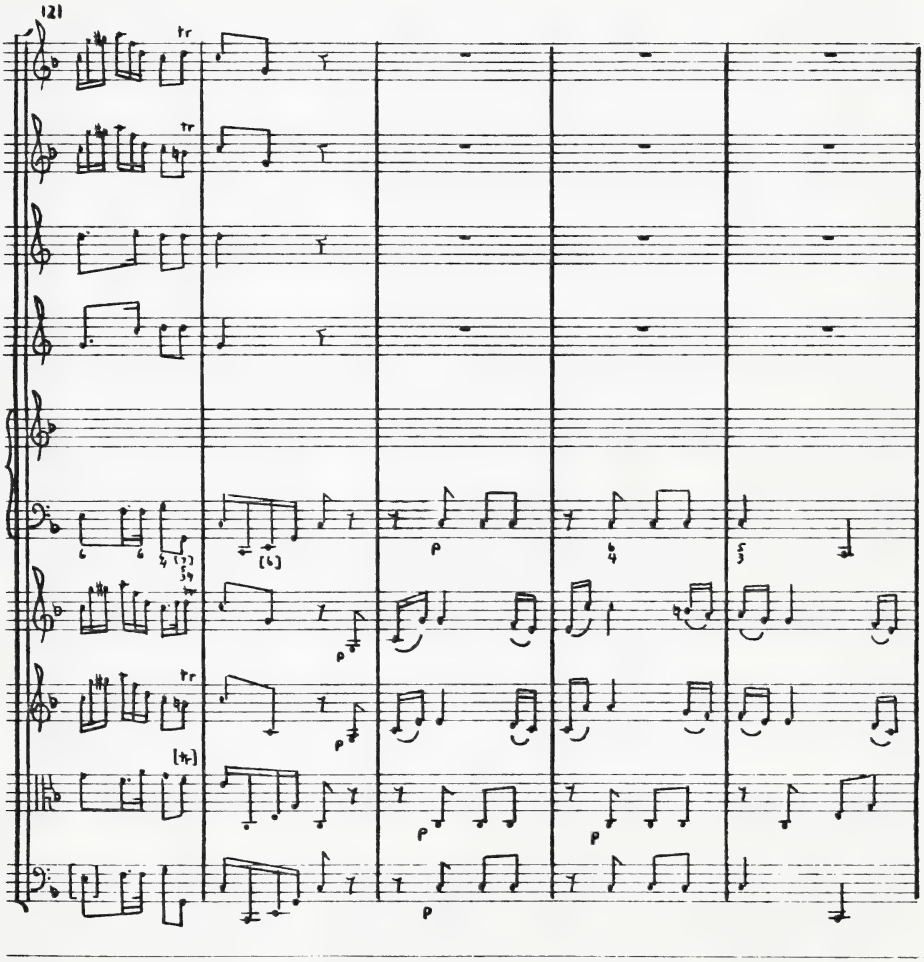
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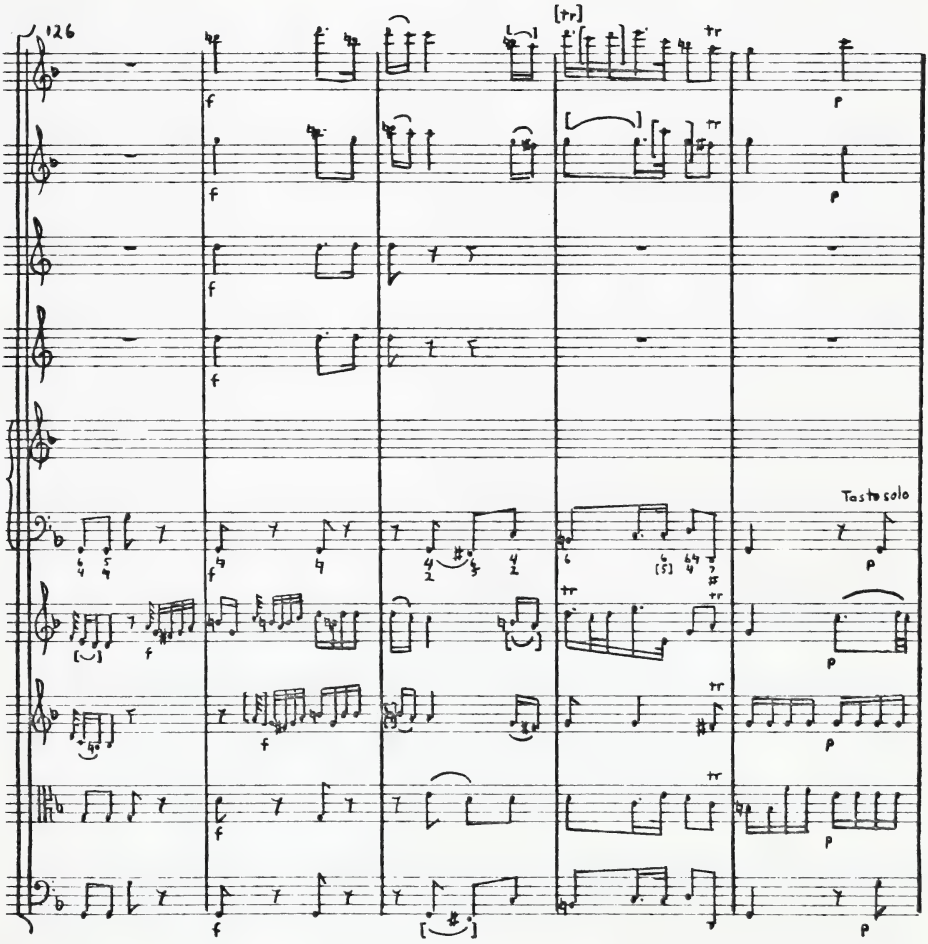
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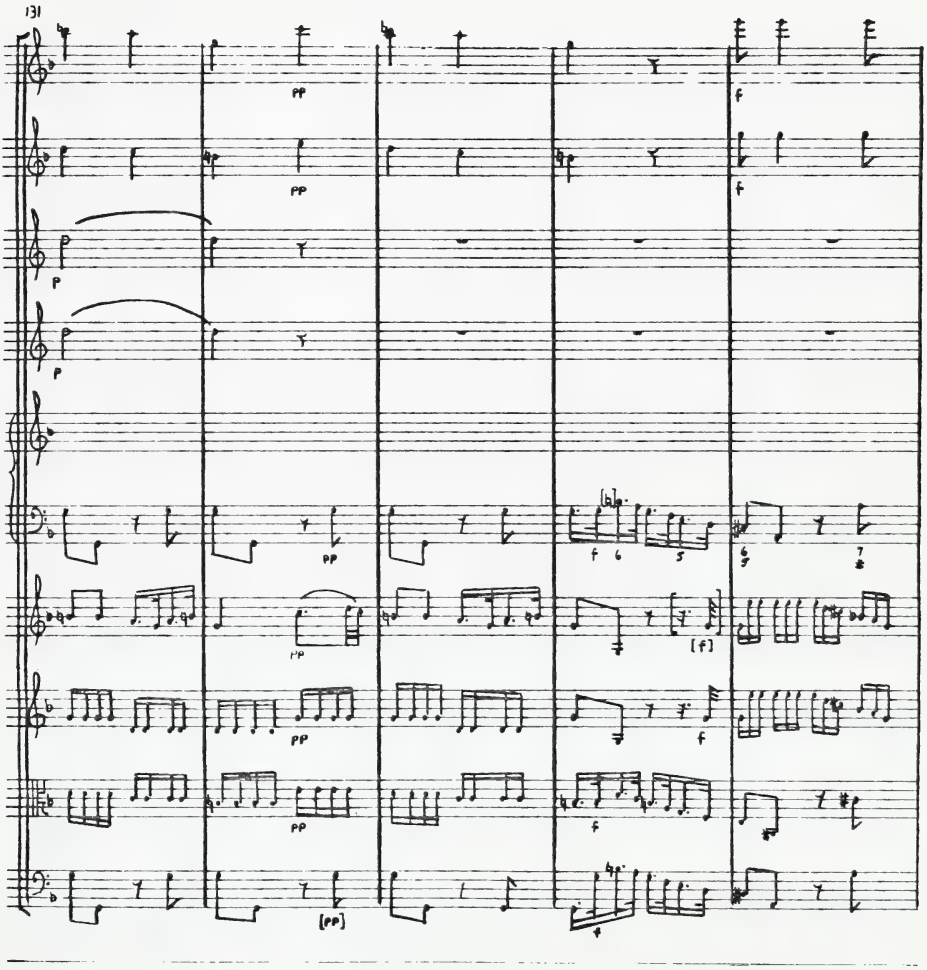
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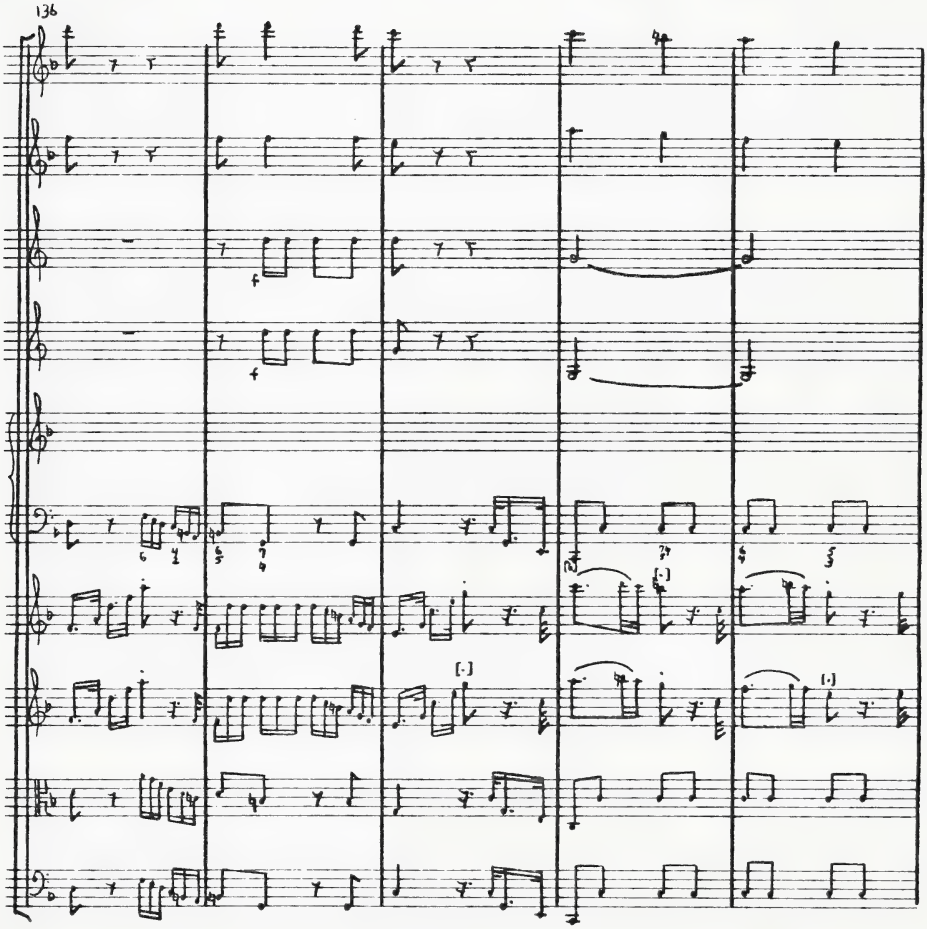
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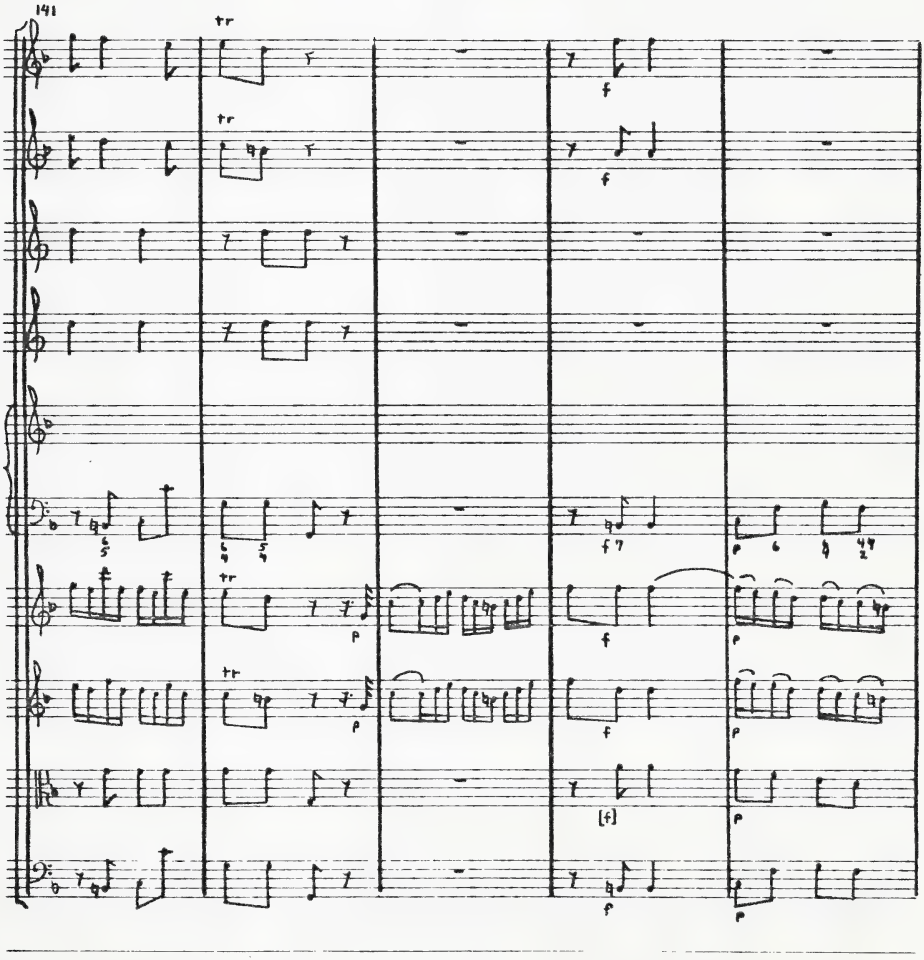
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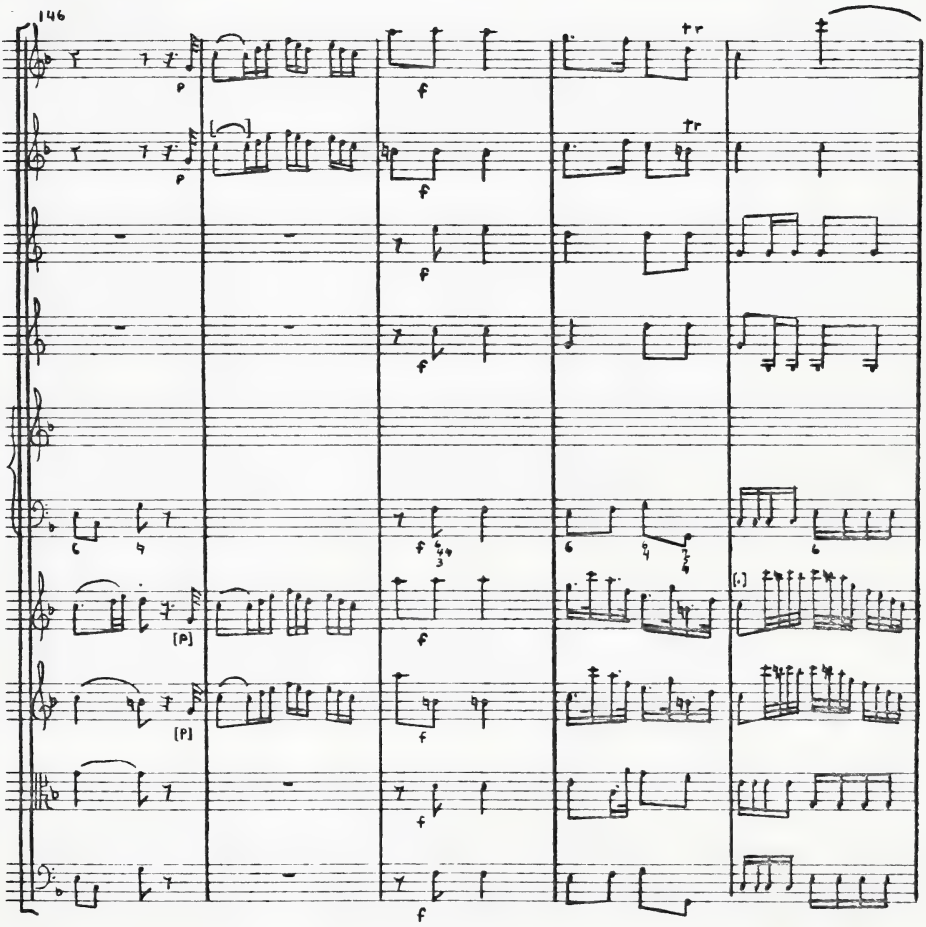
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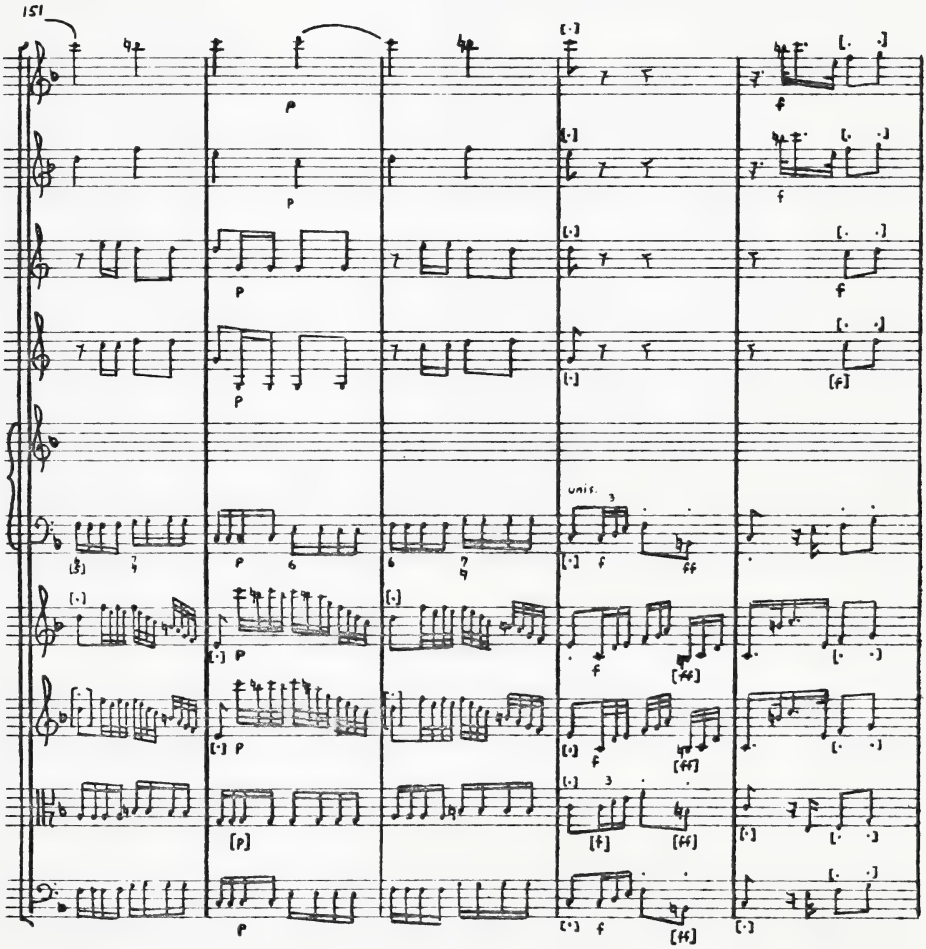
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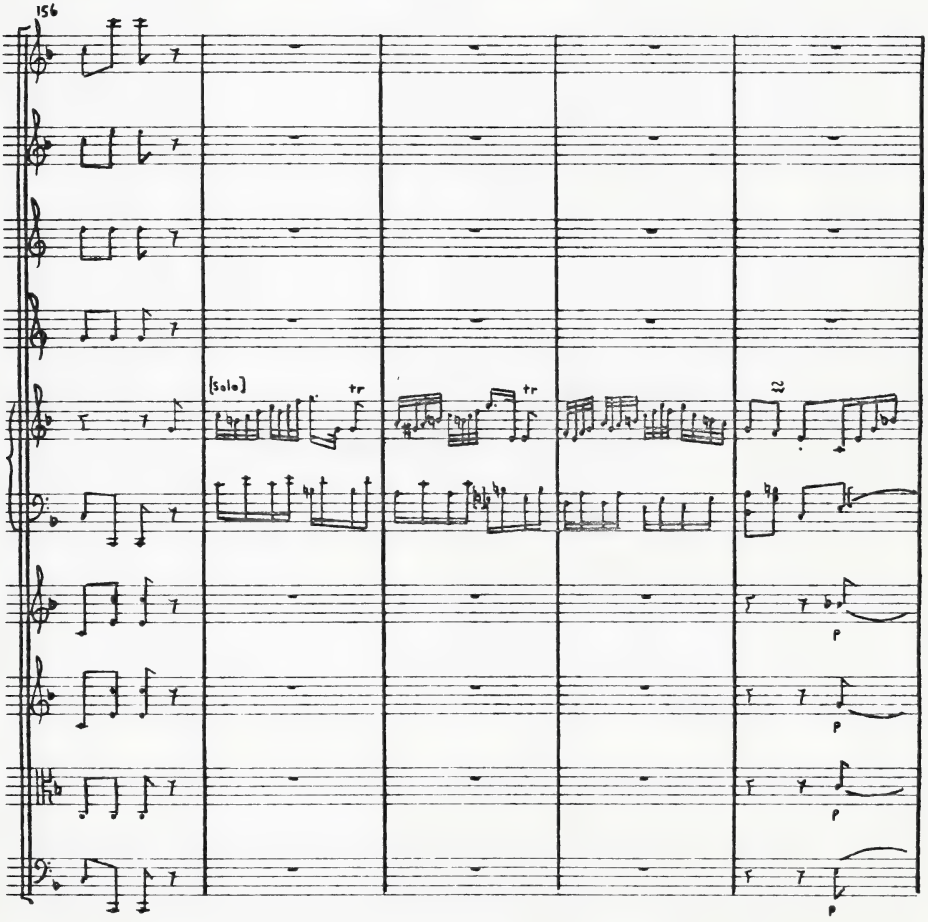
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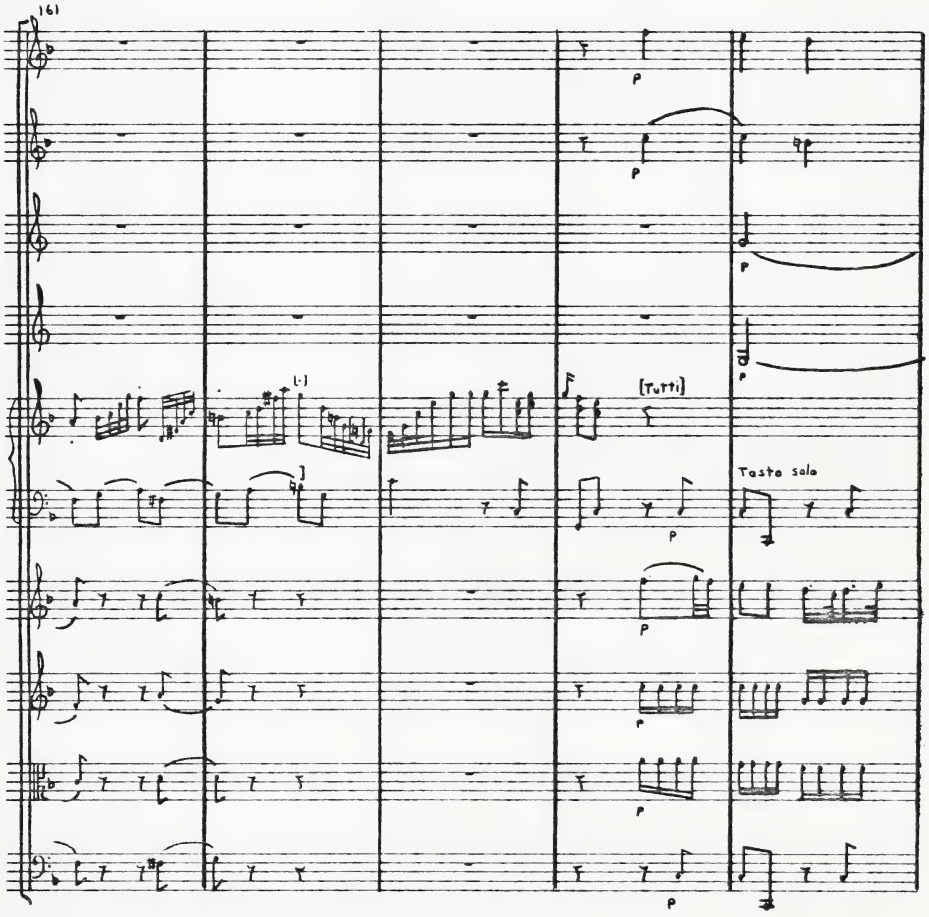
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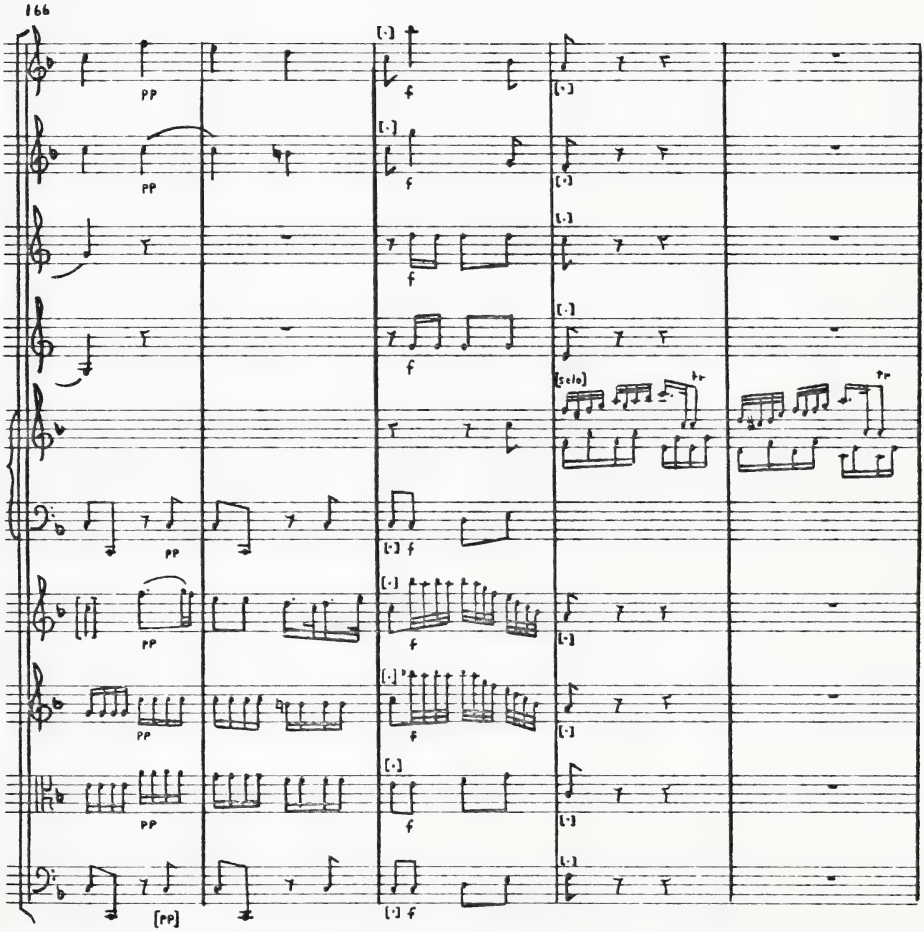
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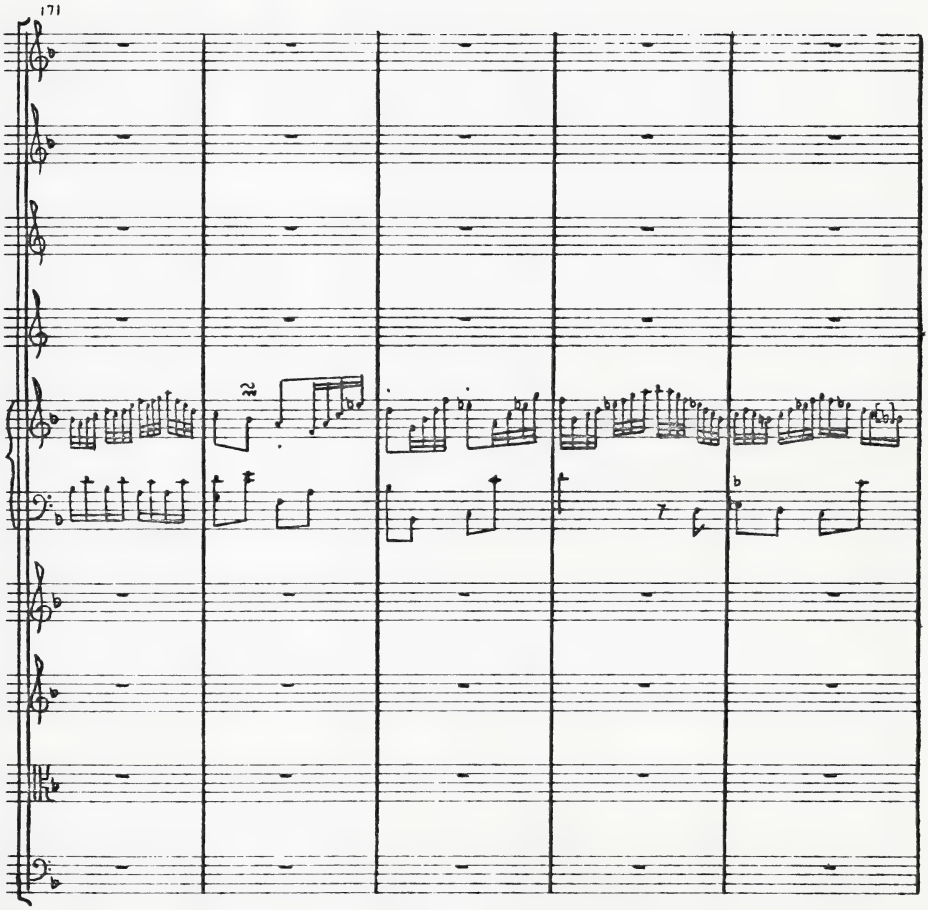
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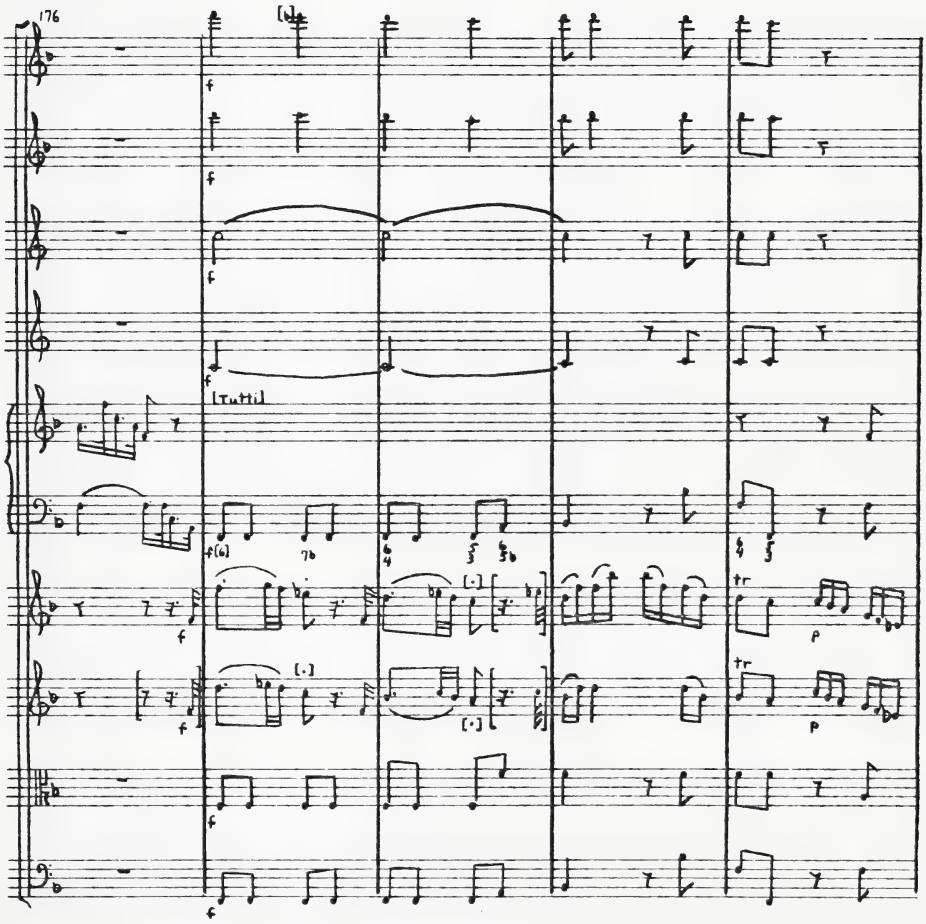
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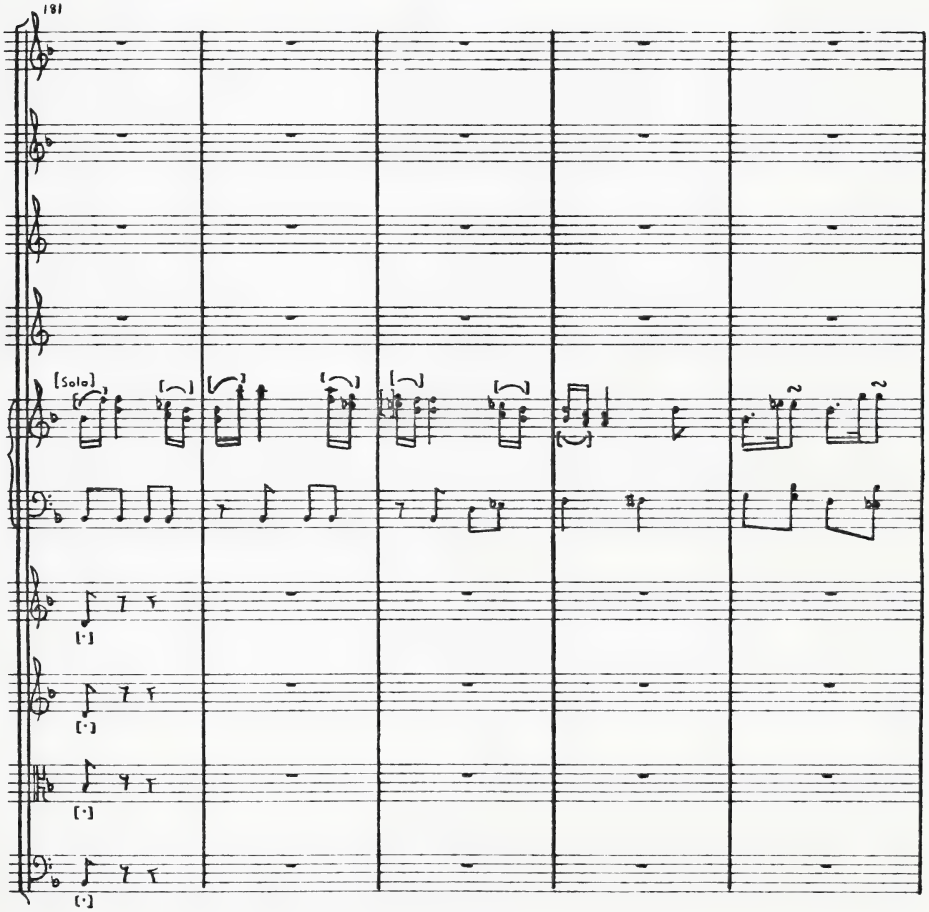
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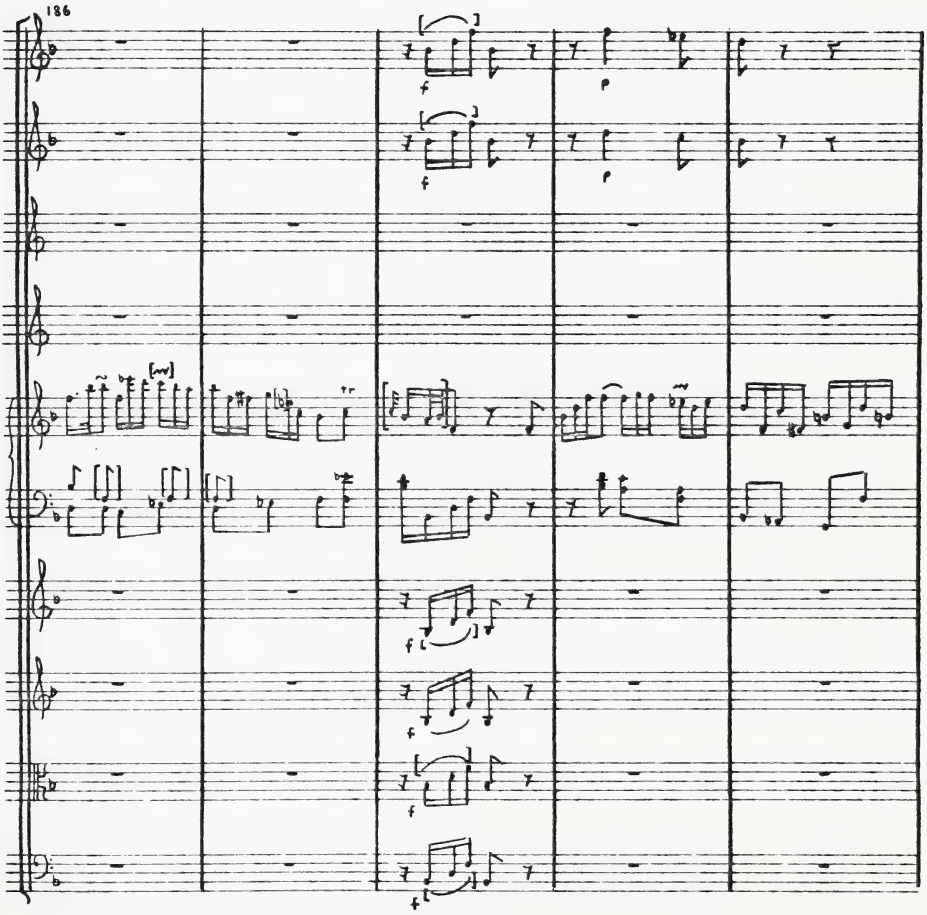
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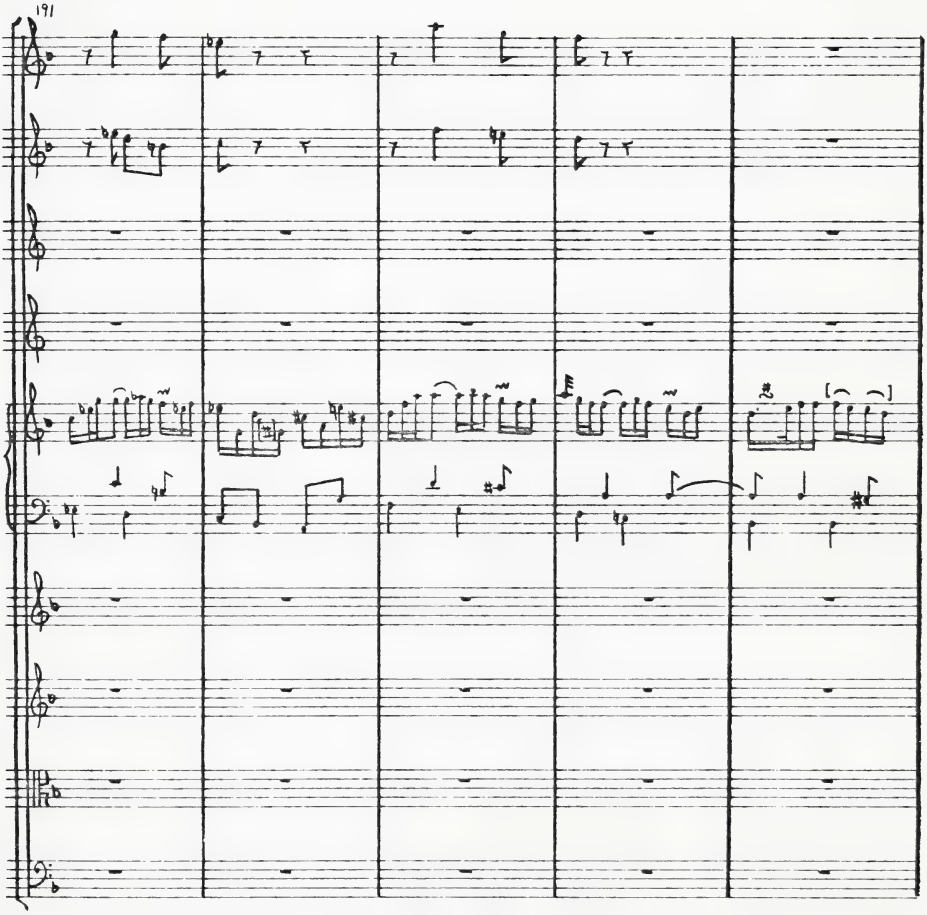
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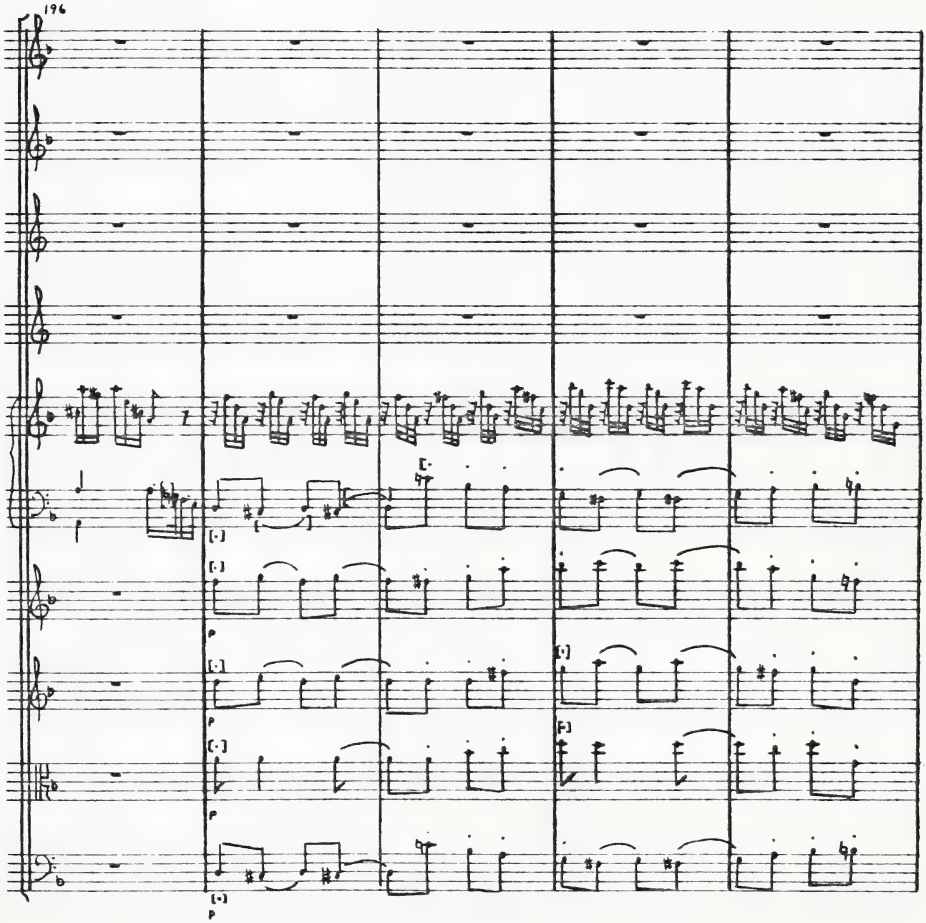
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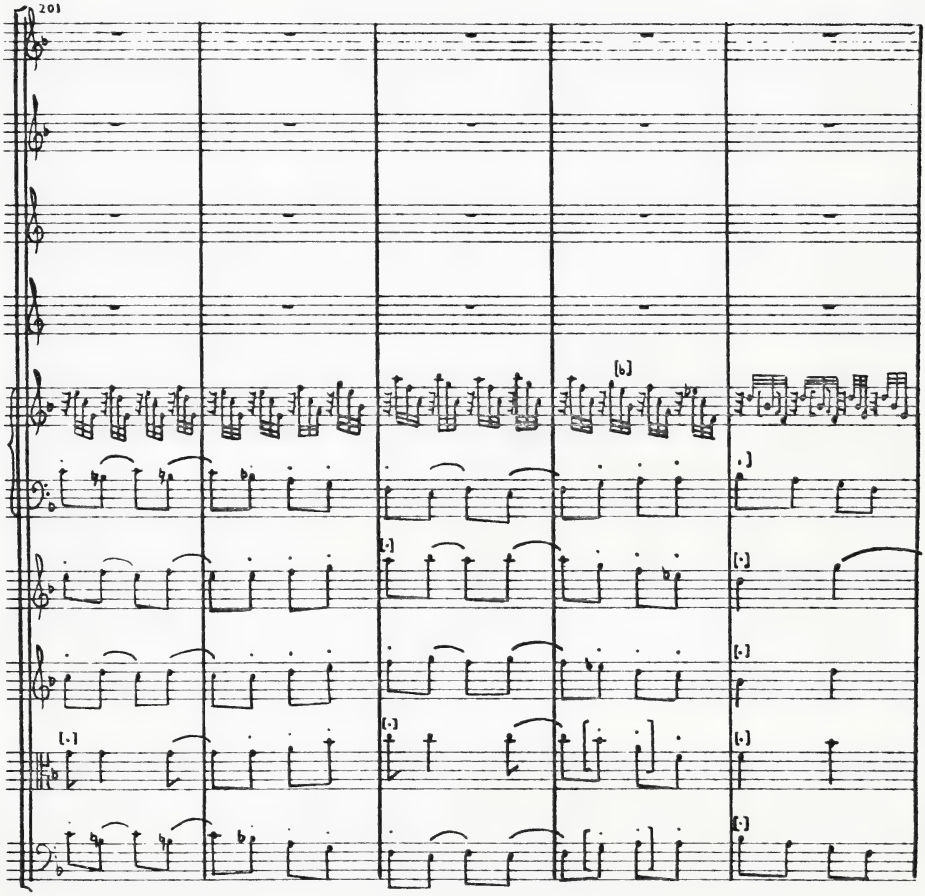
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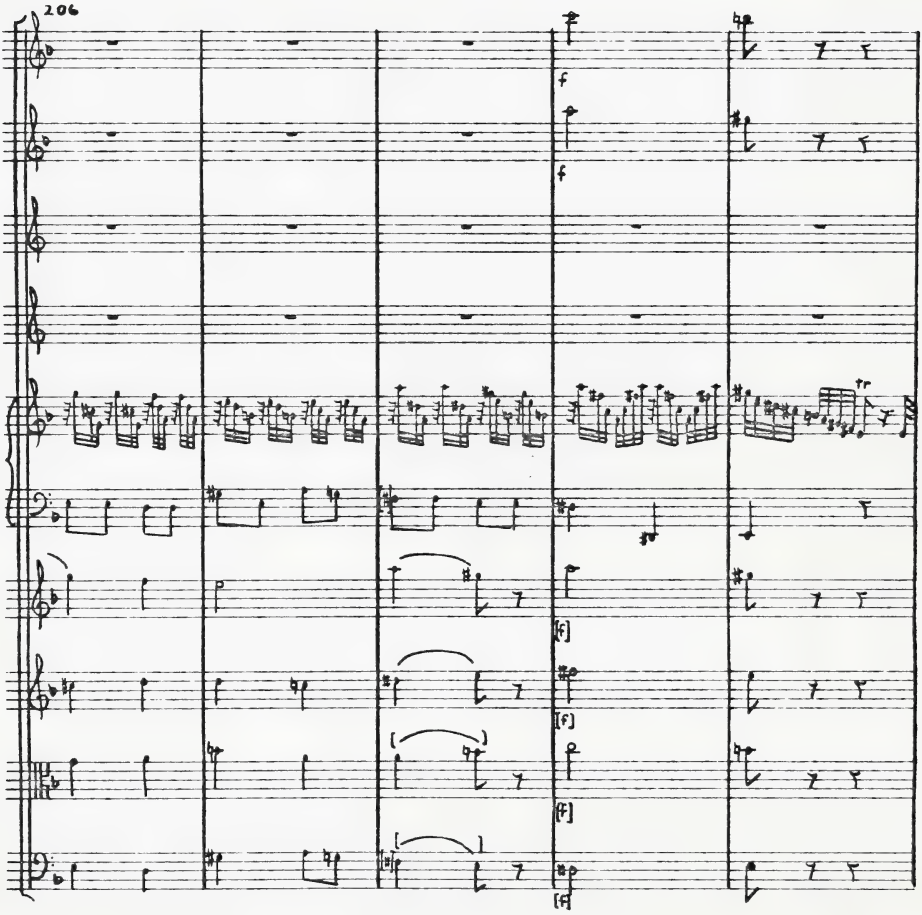
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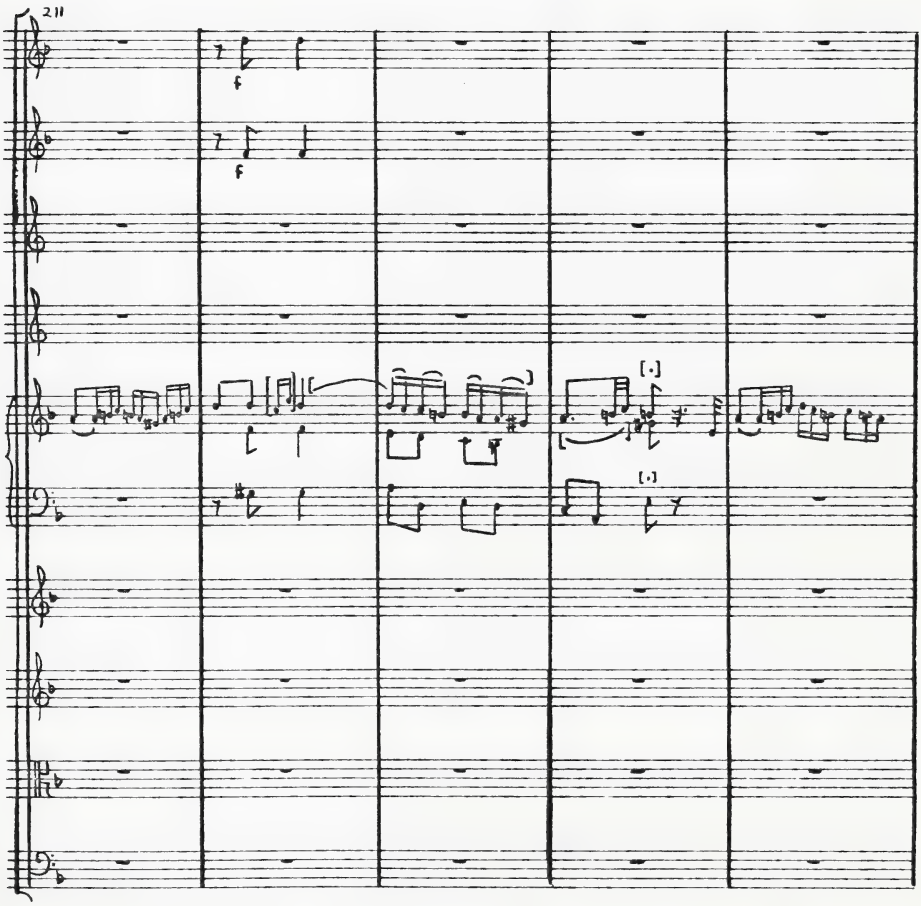
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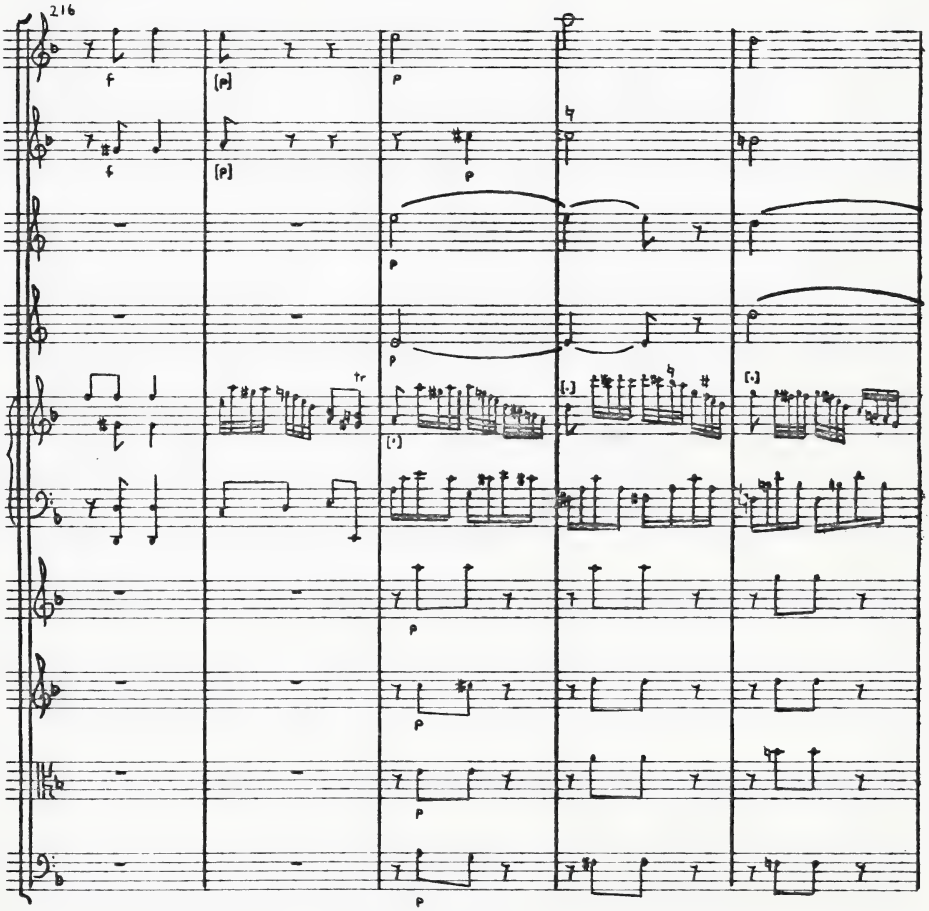
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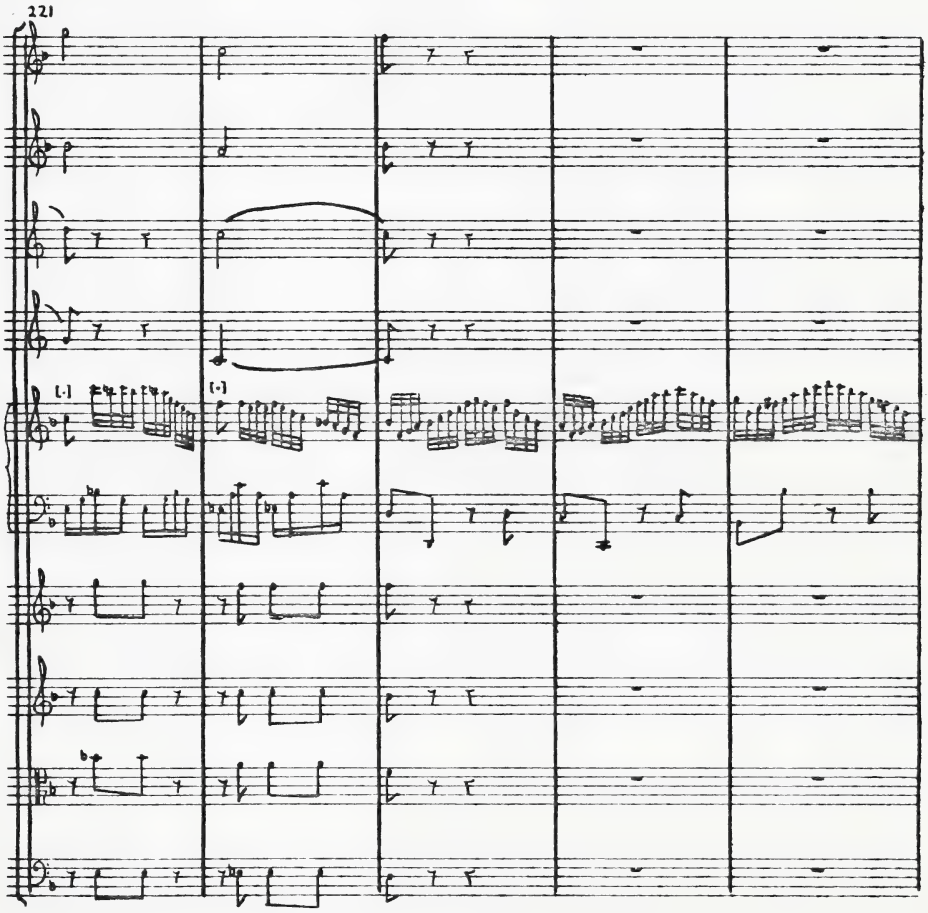
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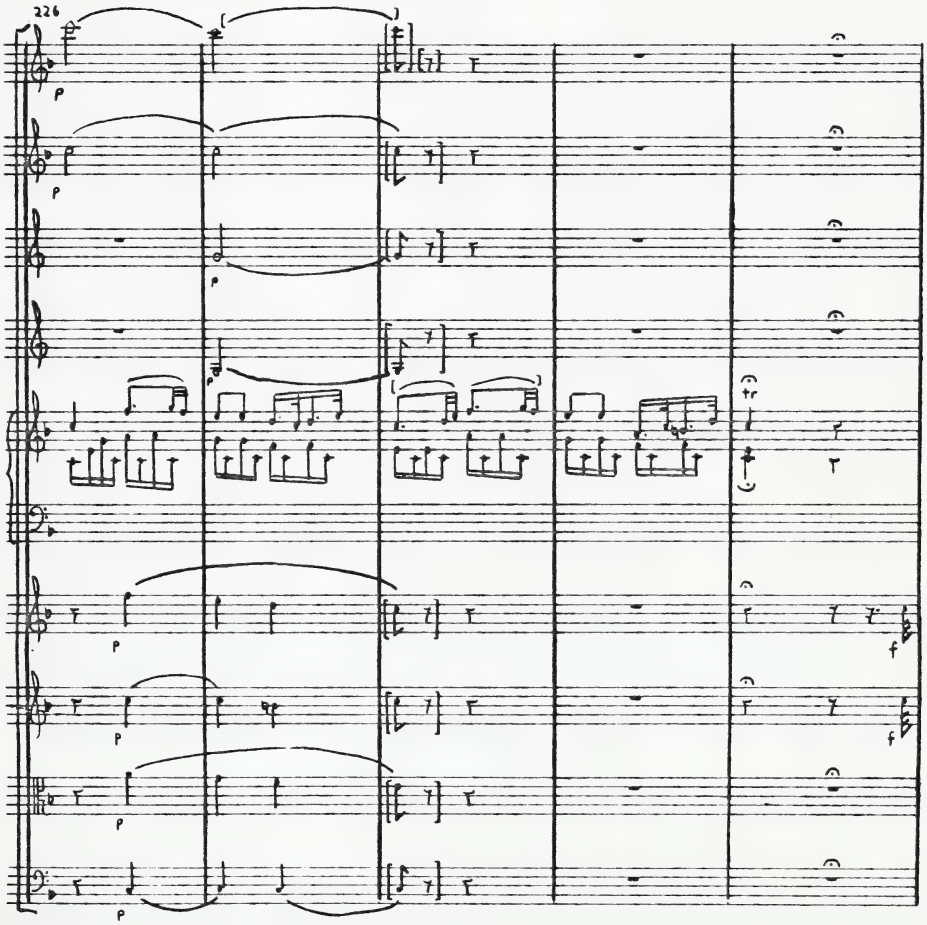
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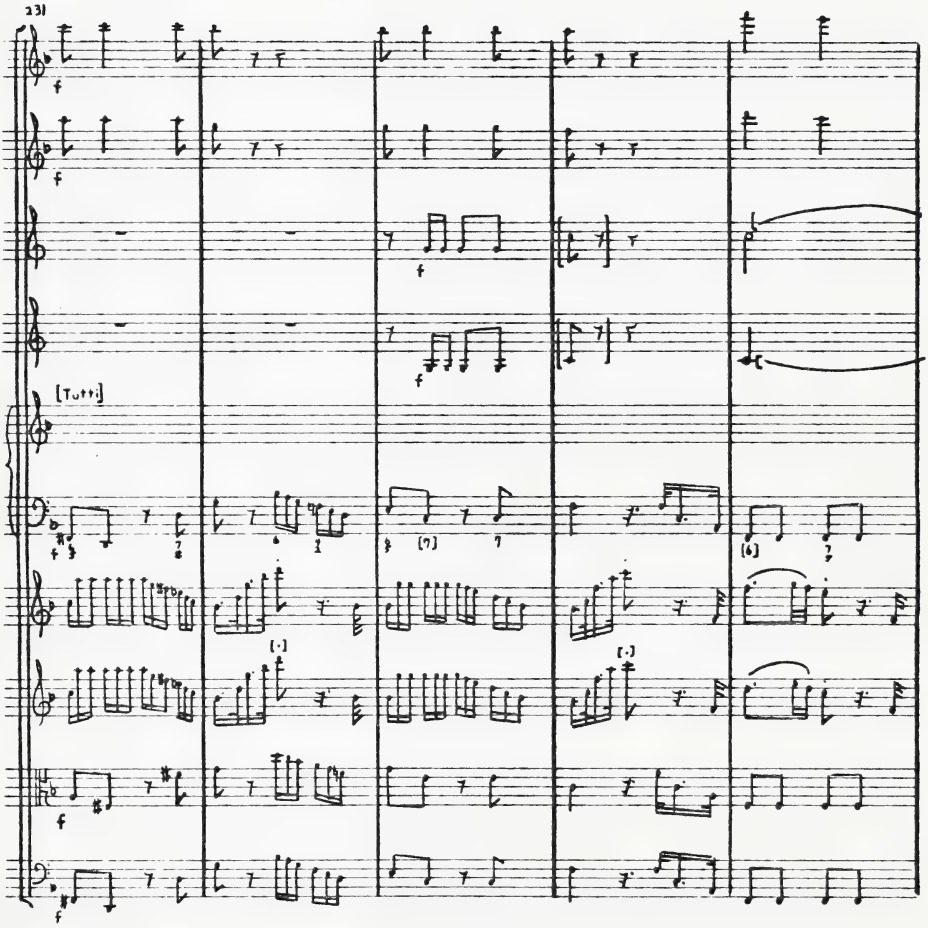
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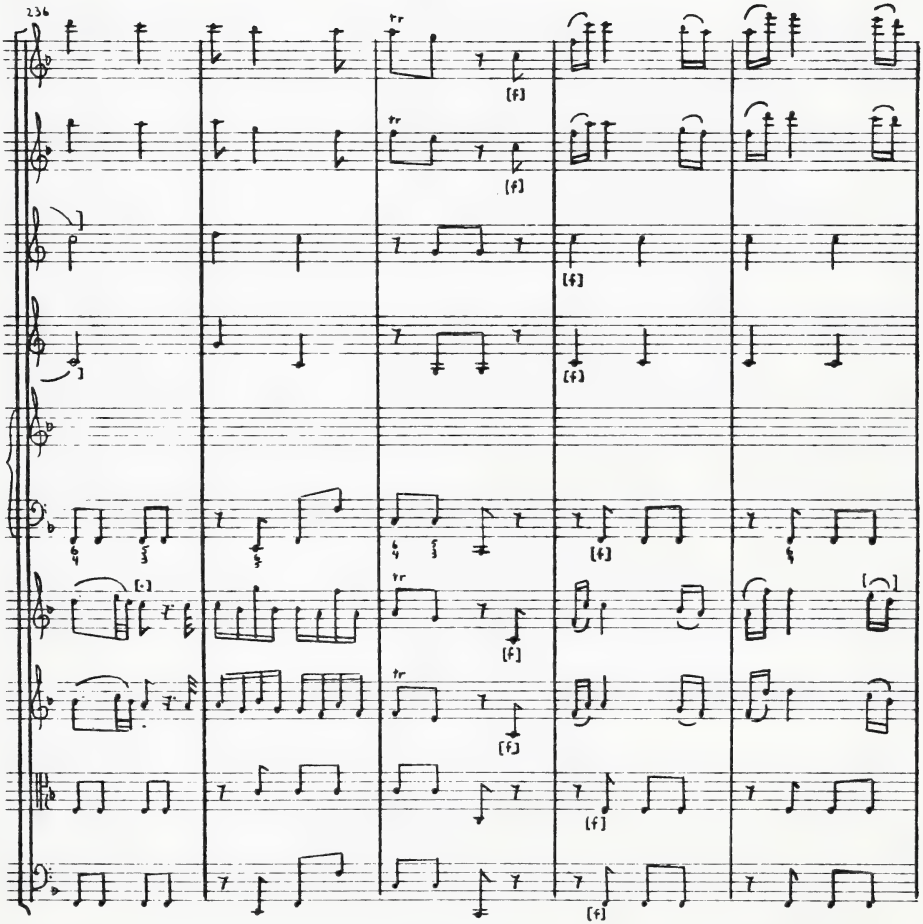
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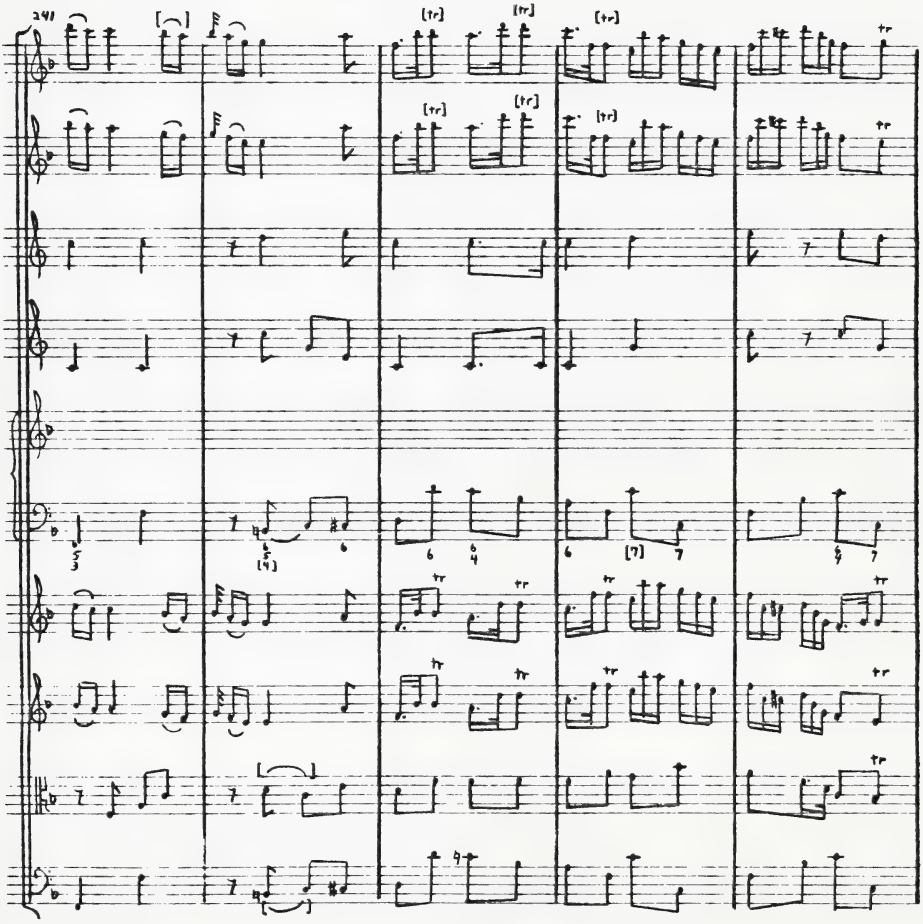

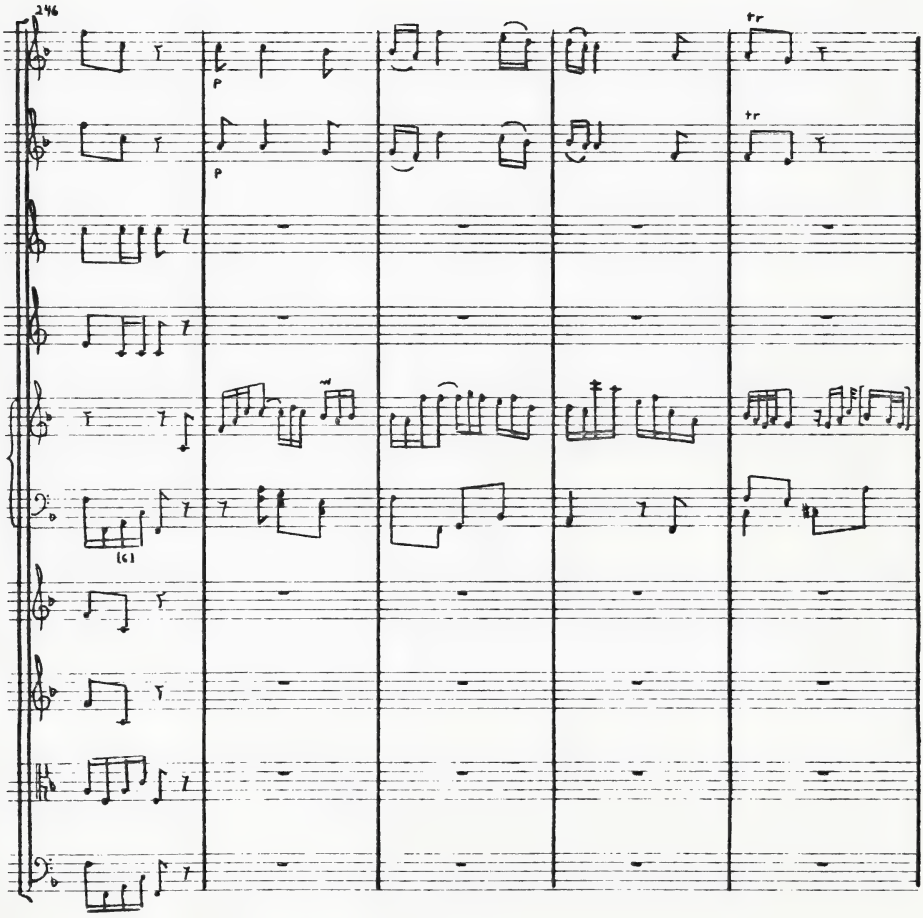
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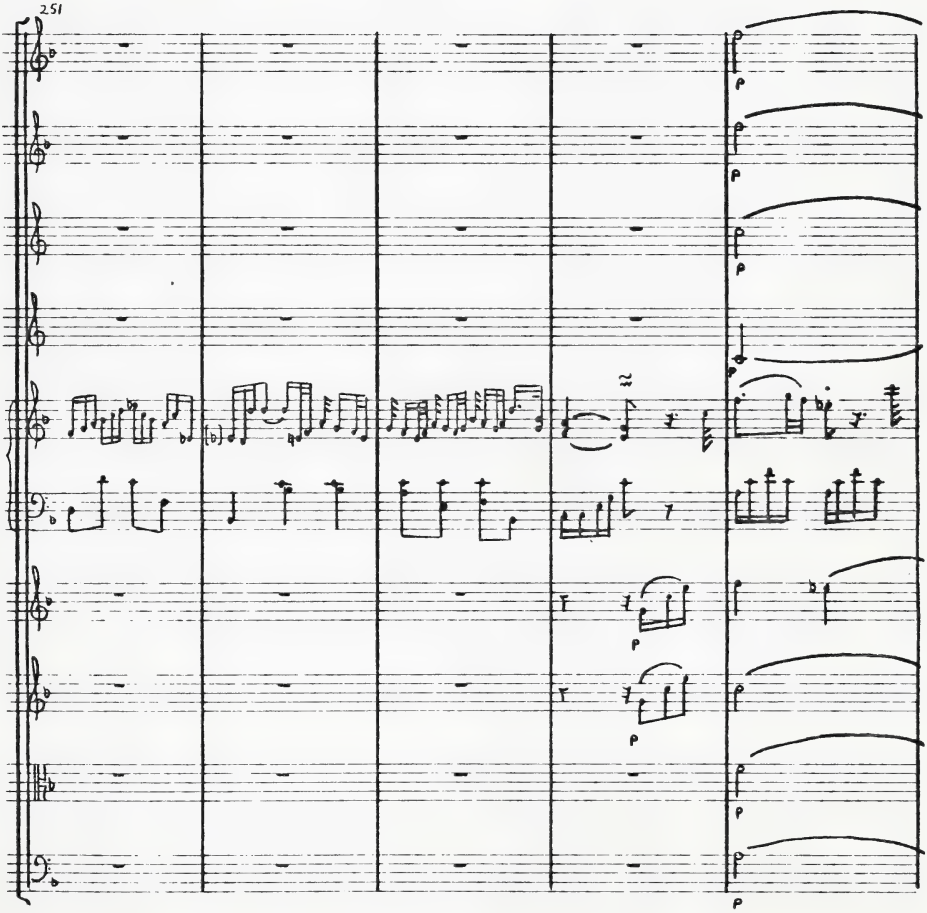
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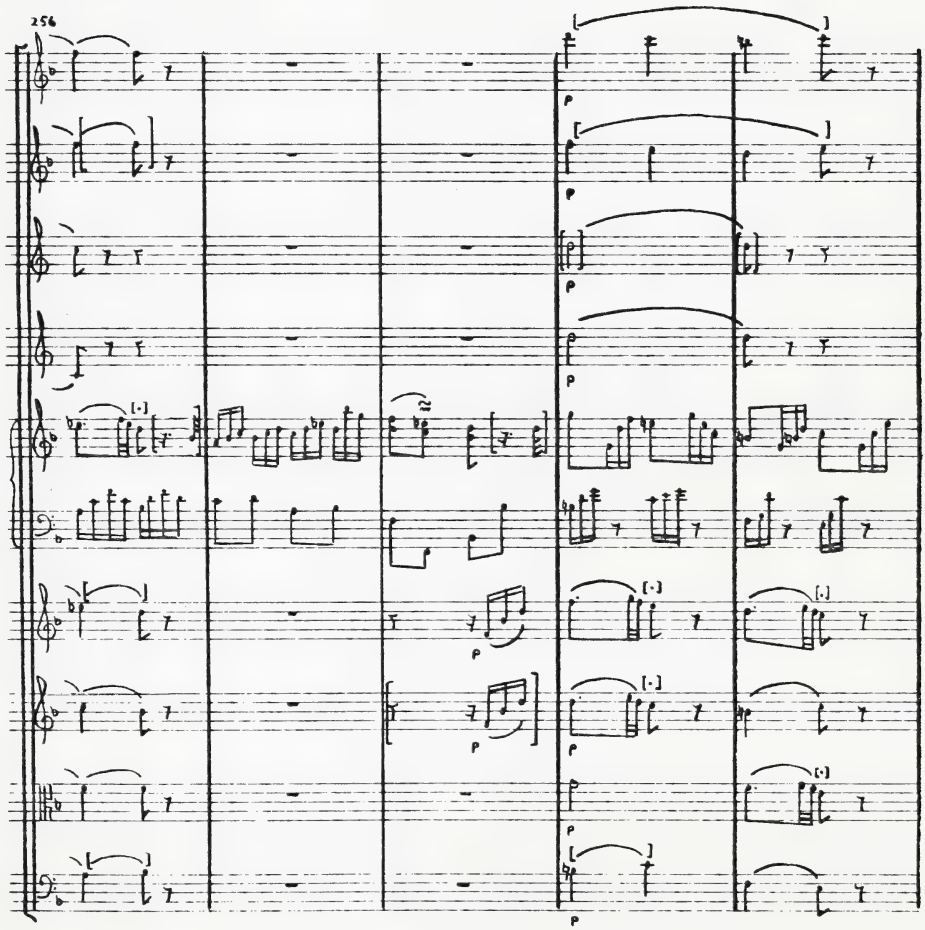
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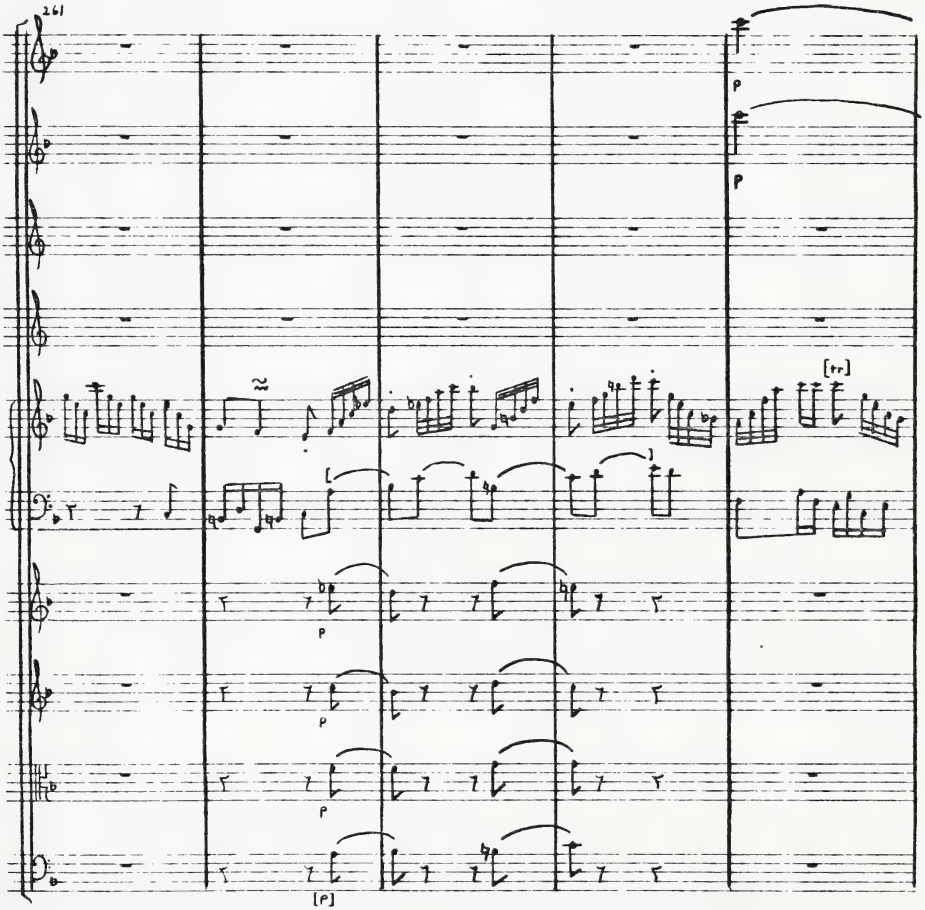

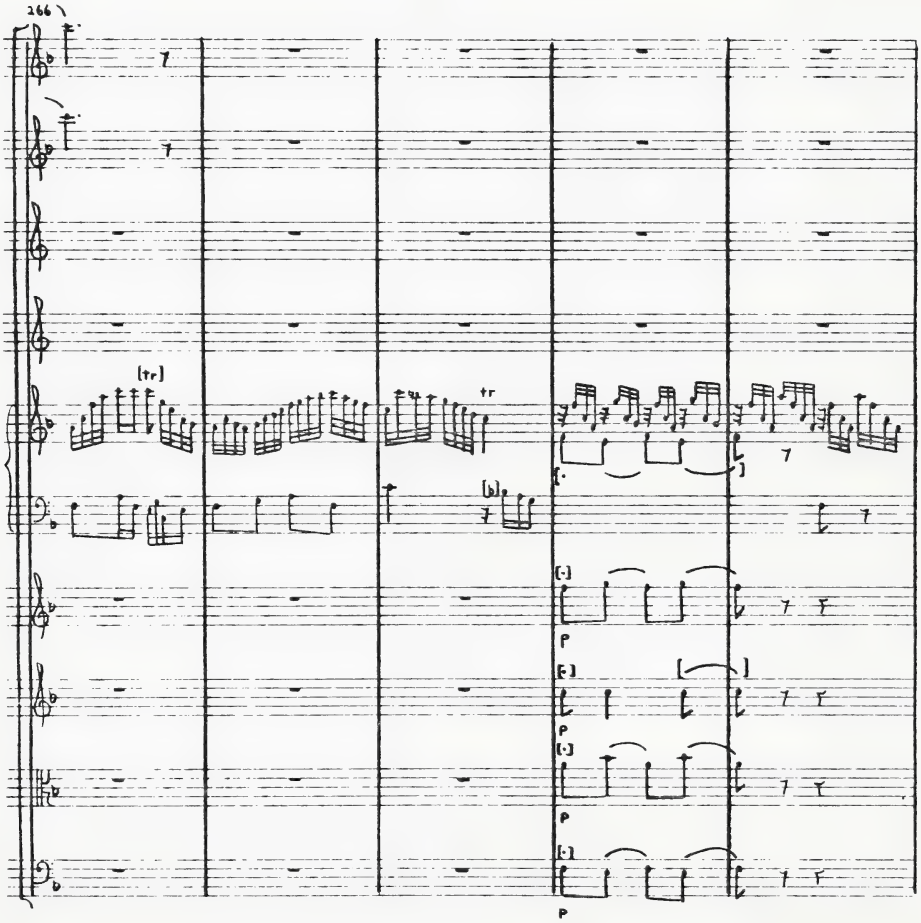
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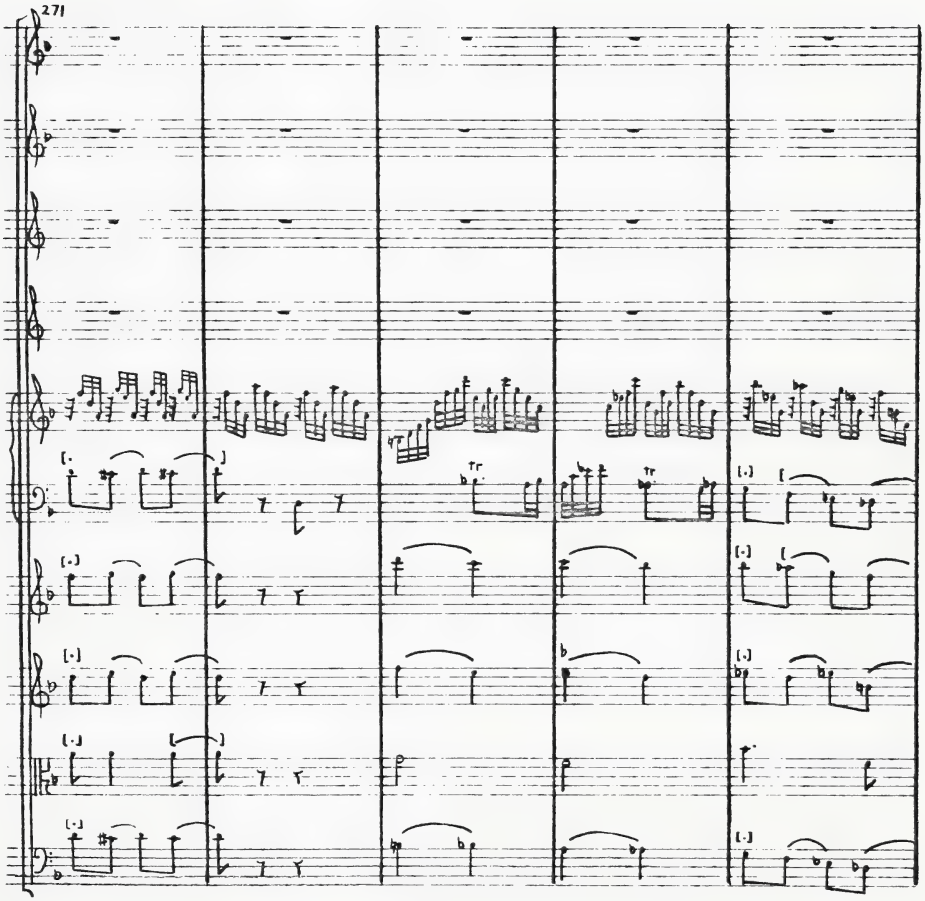
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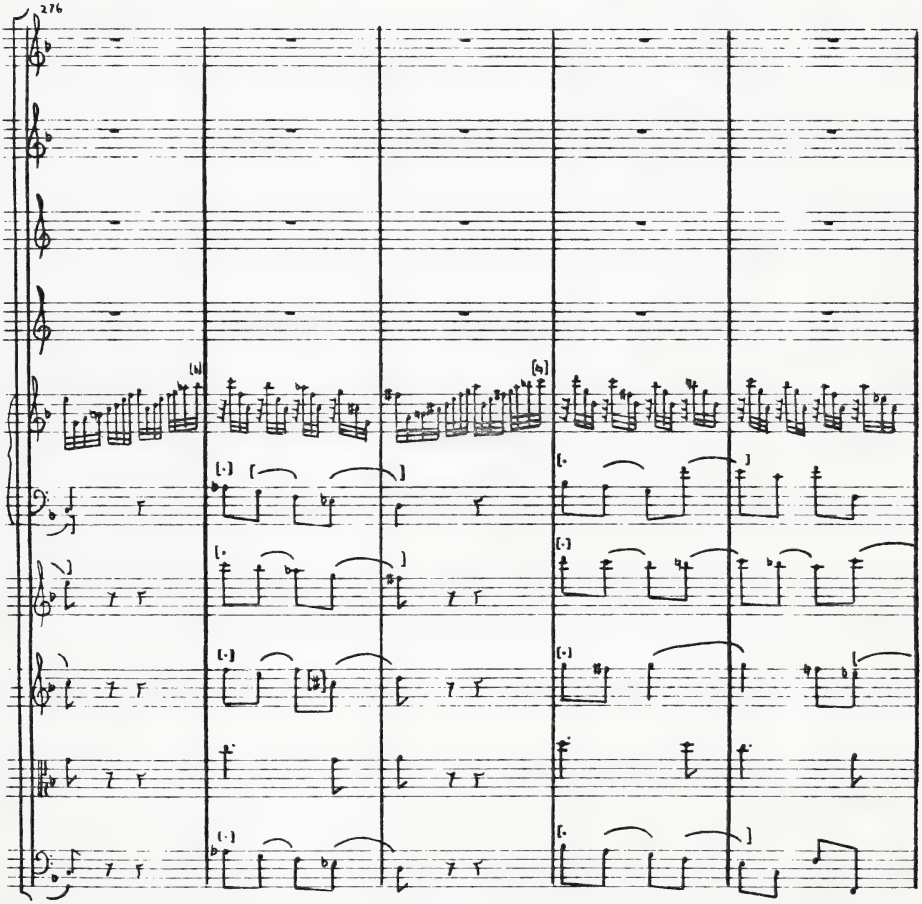
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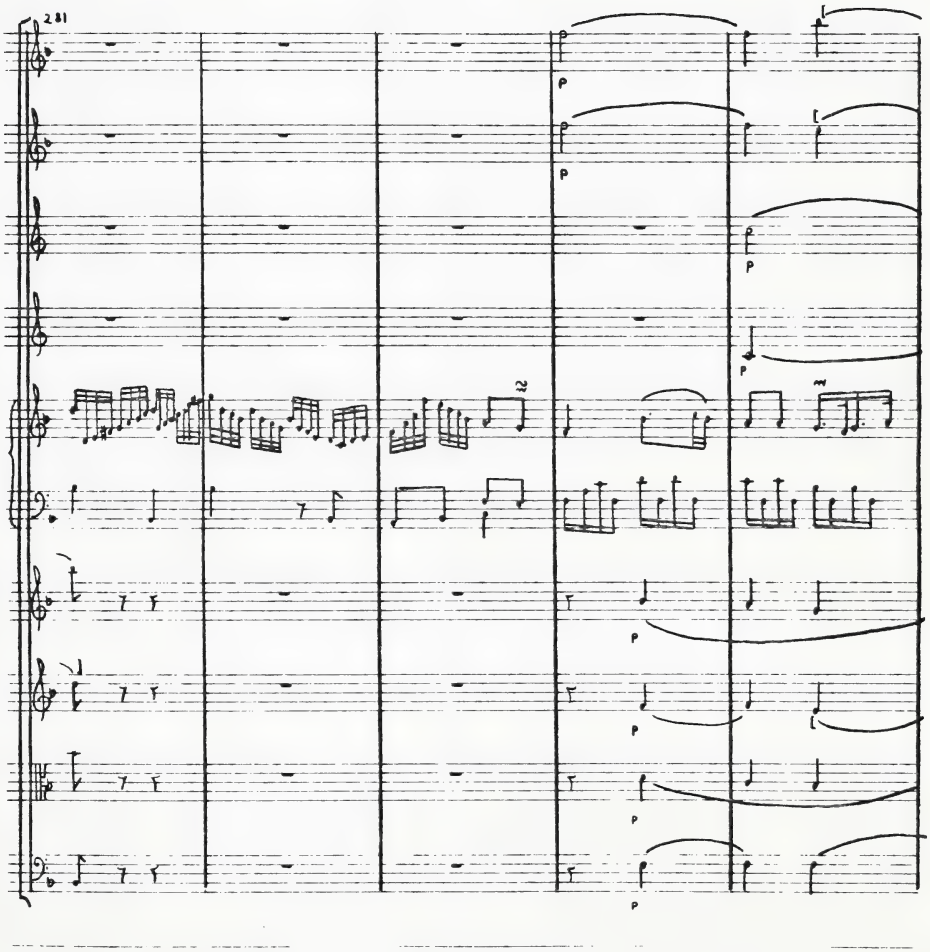
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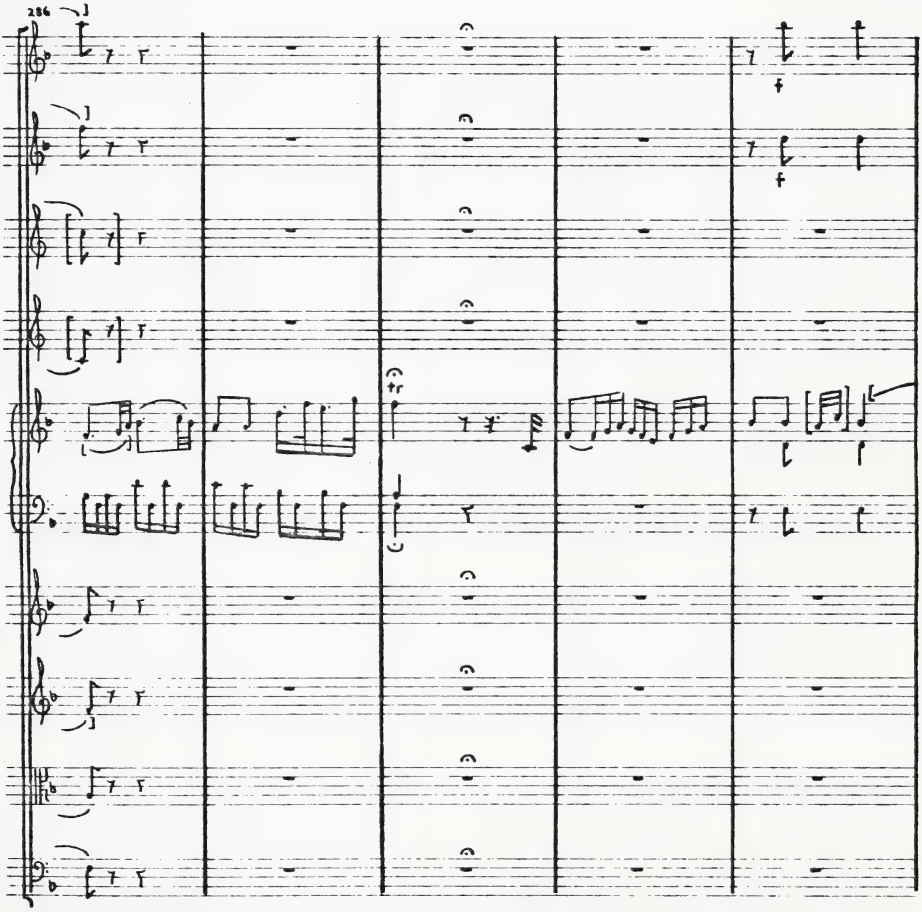

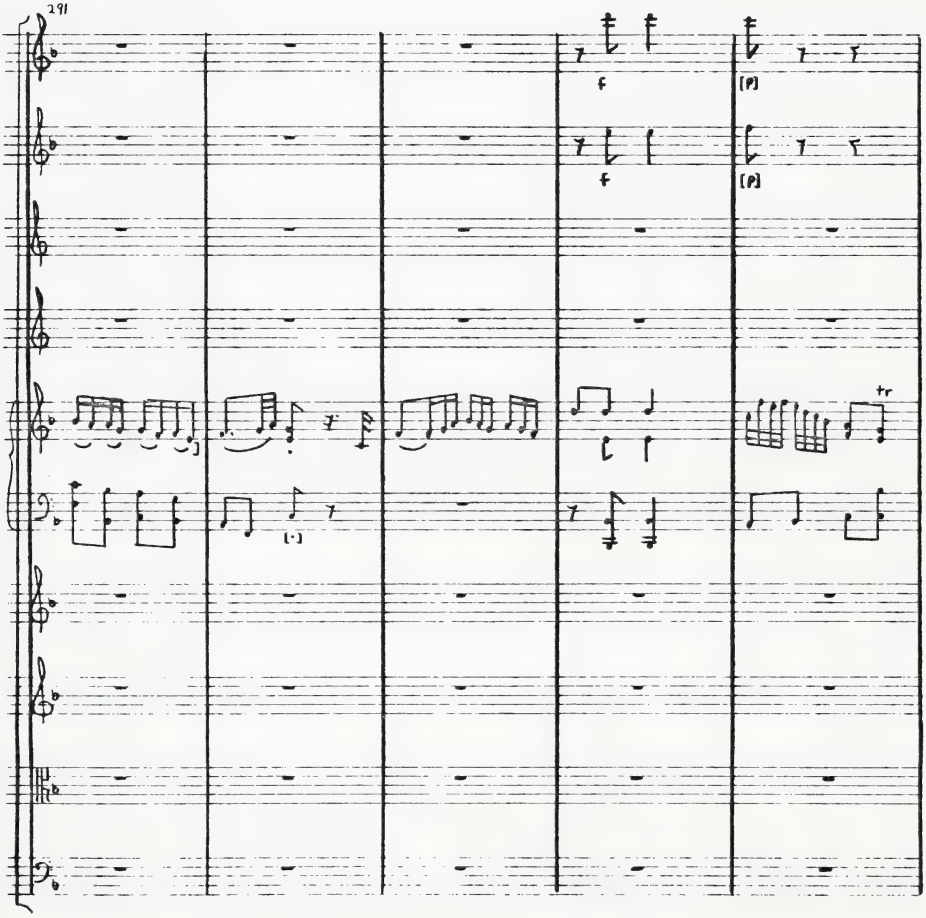
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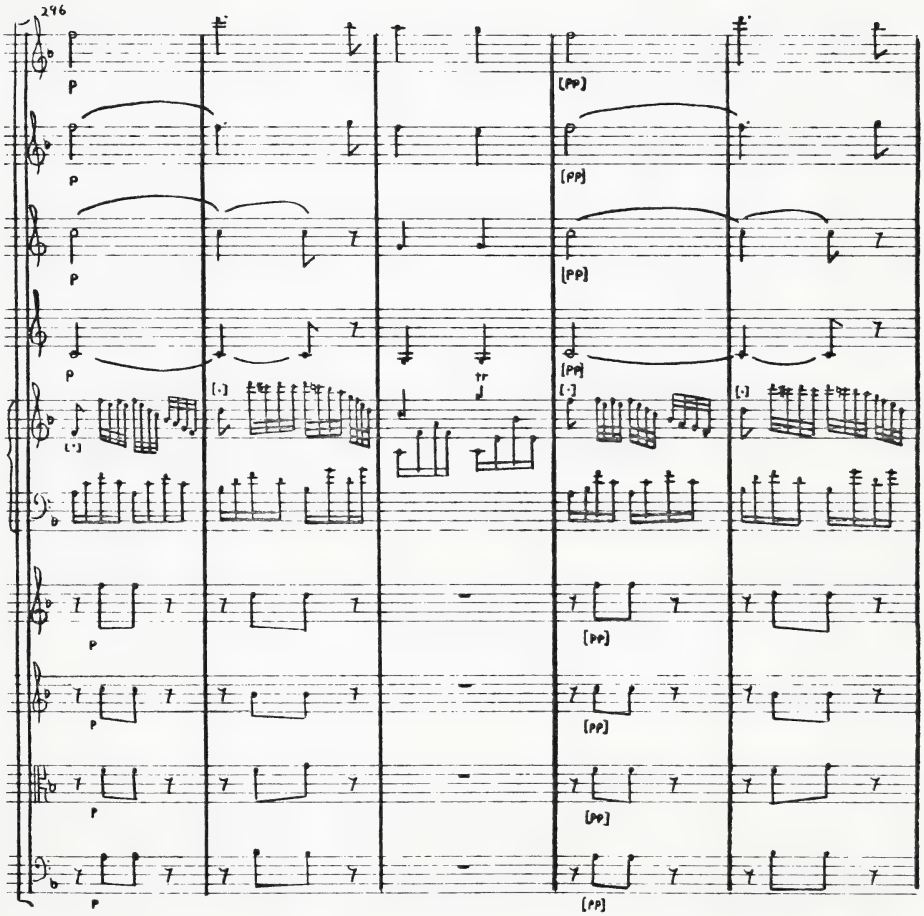
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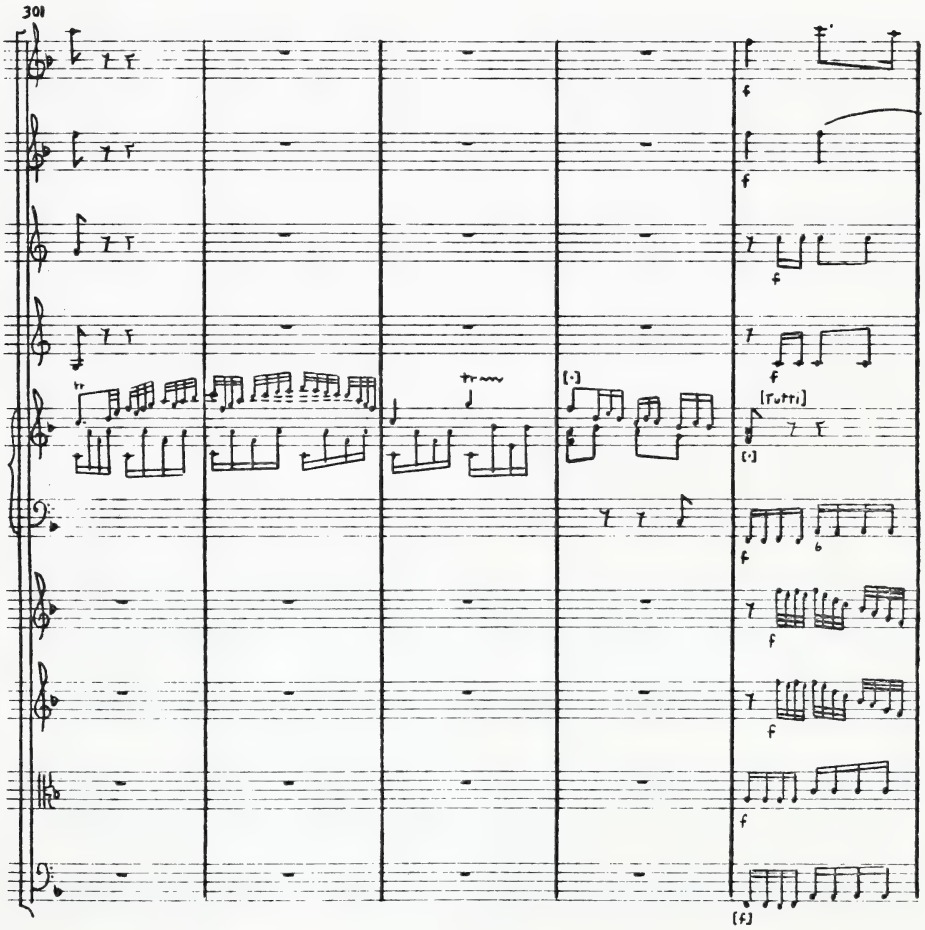
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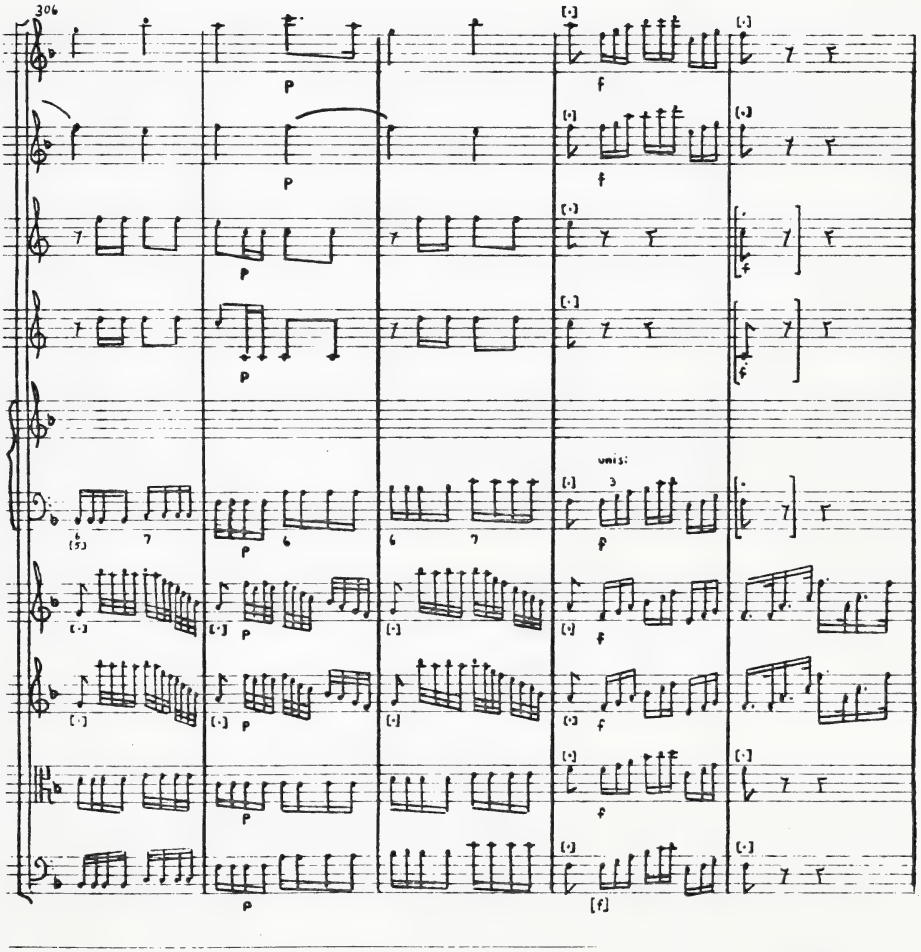
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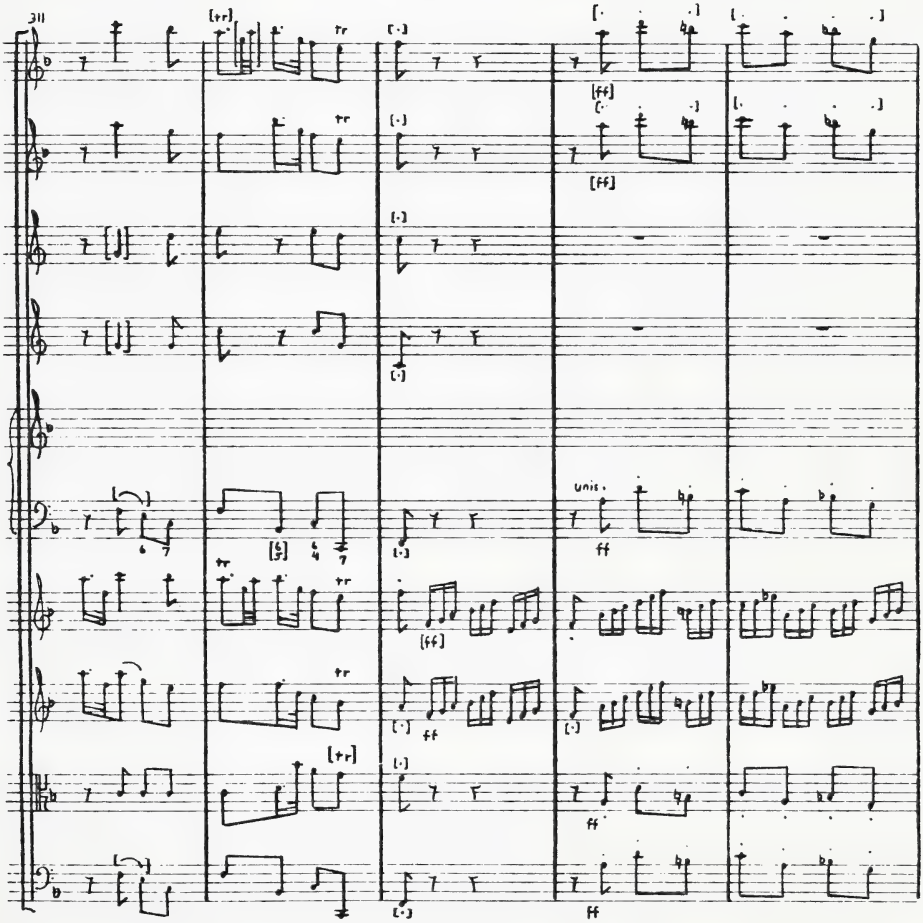
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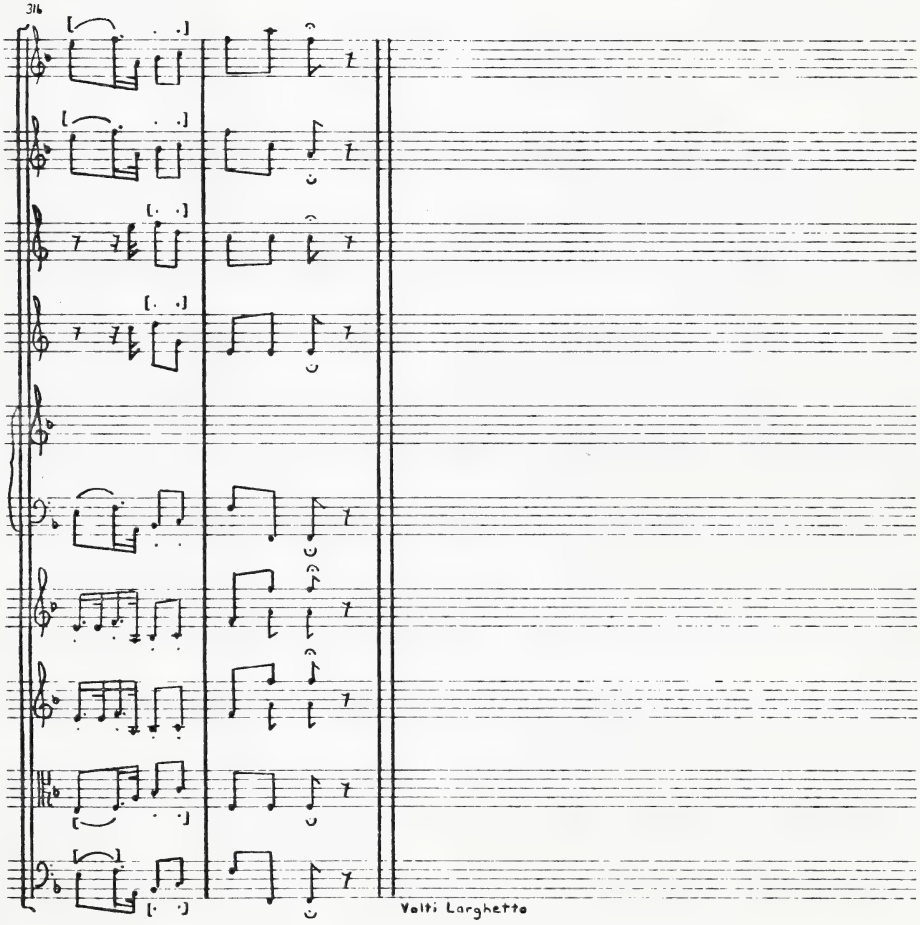
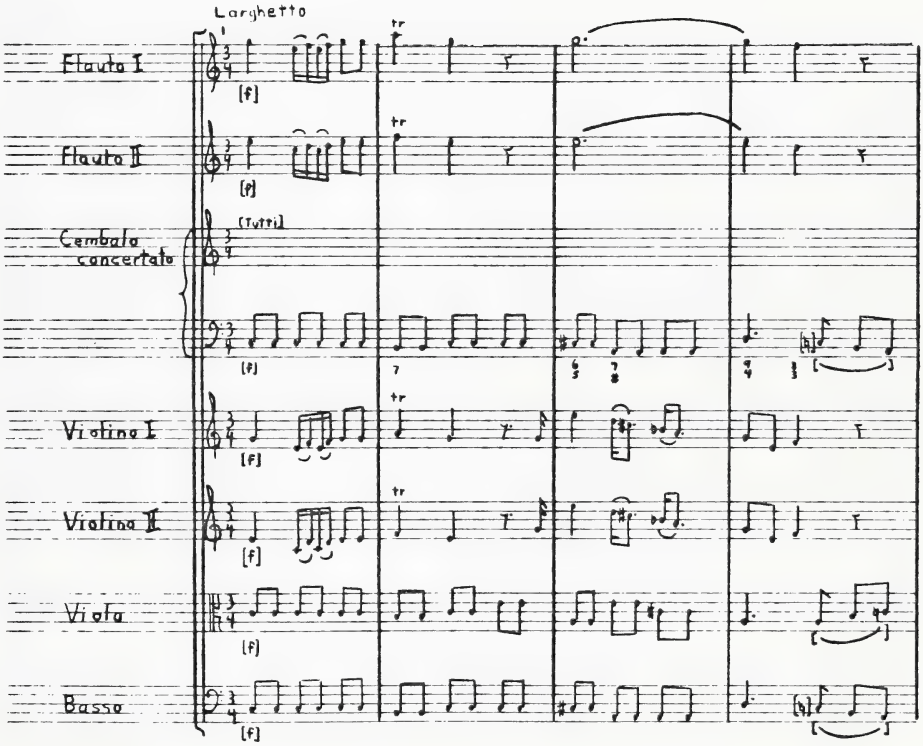

316
Volti Larghetto


Larghetto
Flauto I
Flauto II
Cembalo concertato
(Tutti)
Violino I
Violino II
Viola
Basso
[f]
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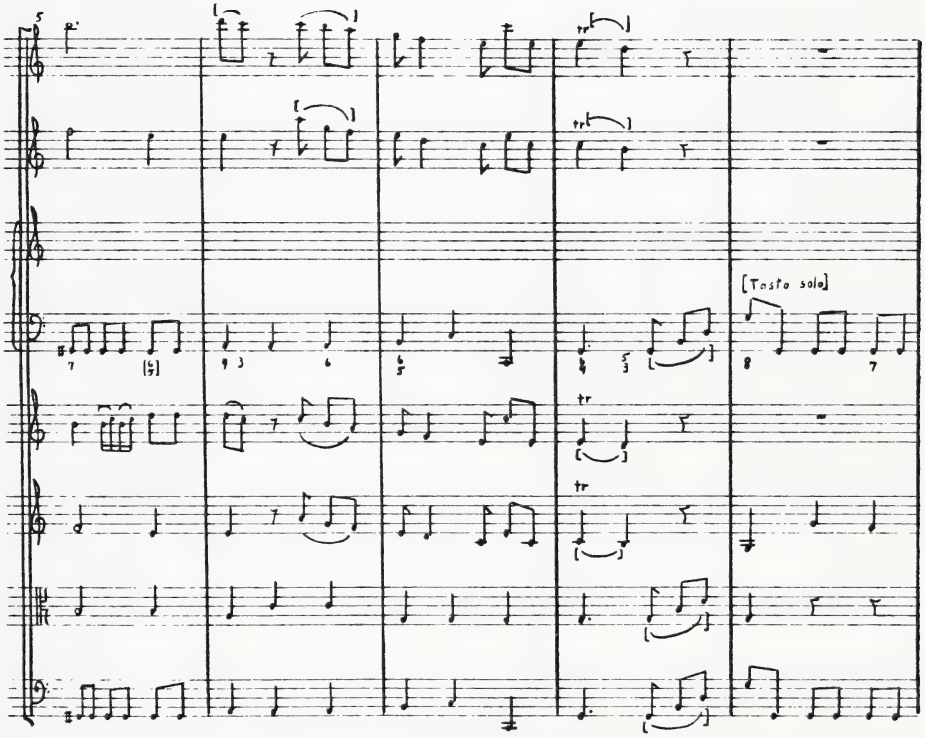
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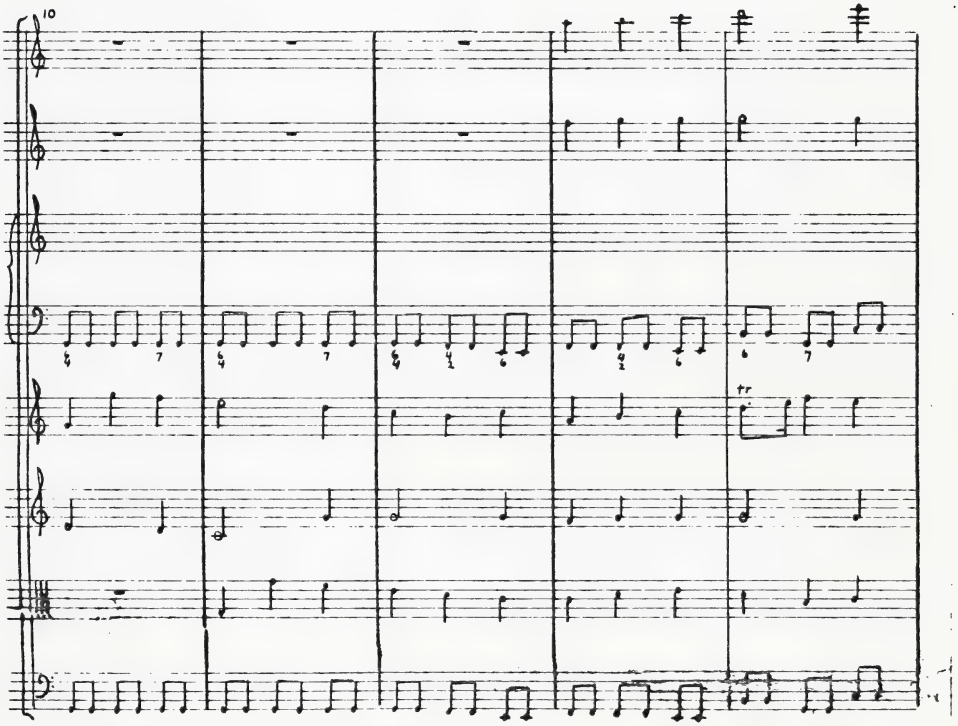
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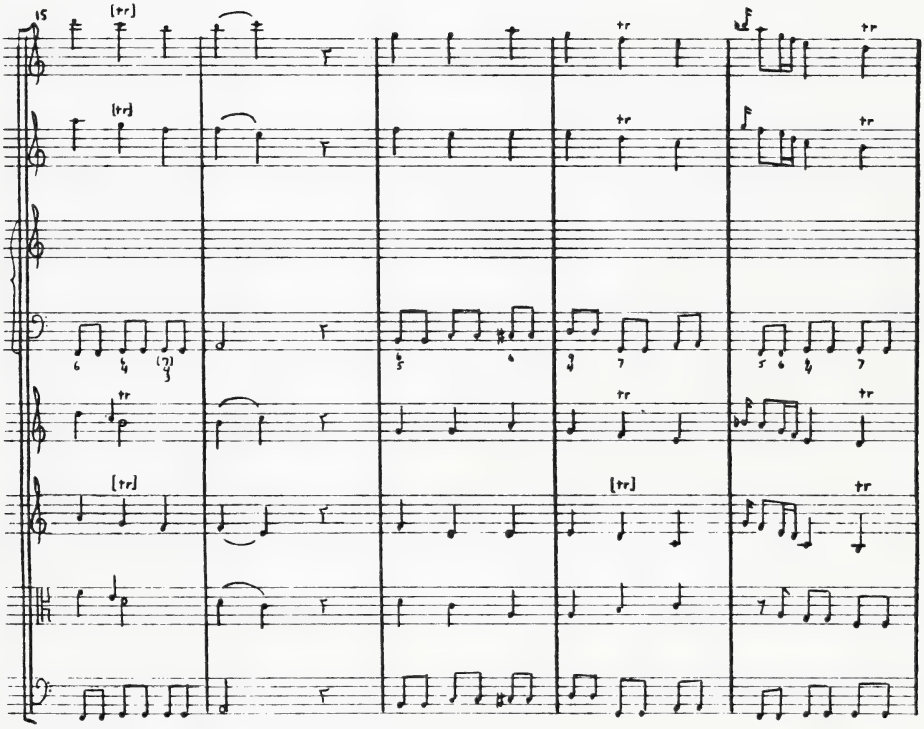
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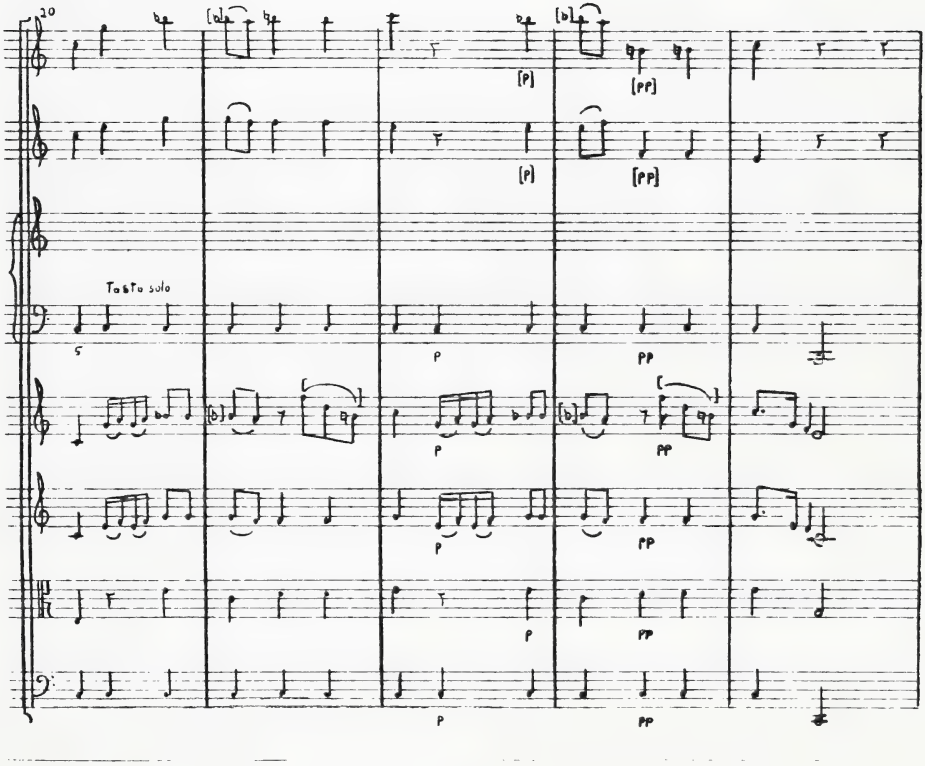
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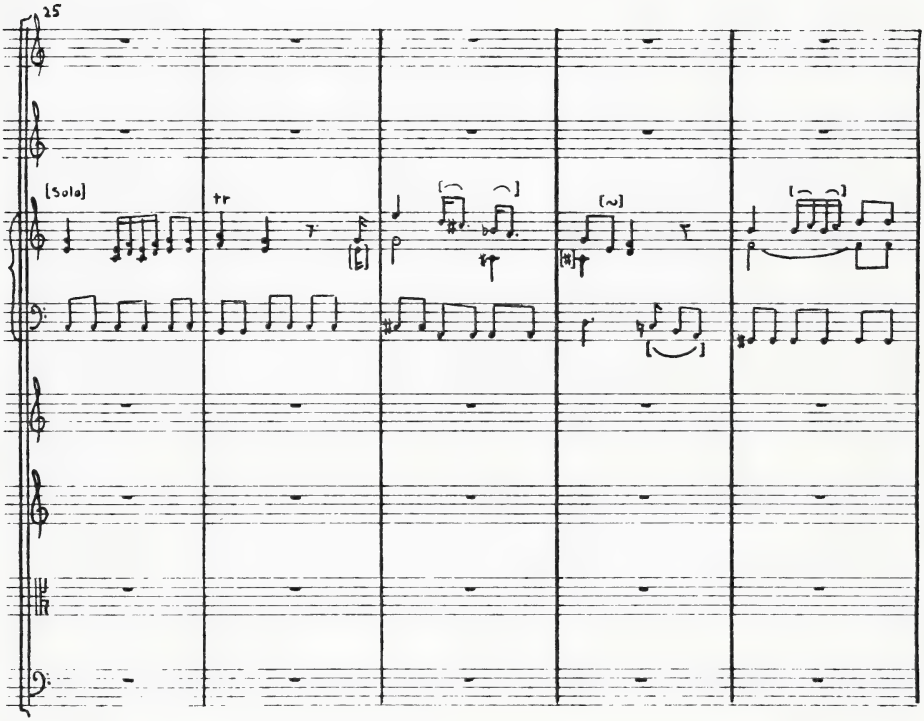
Tasto solo
p
pp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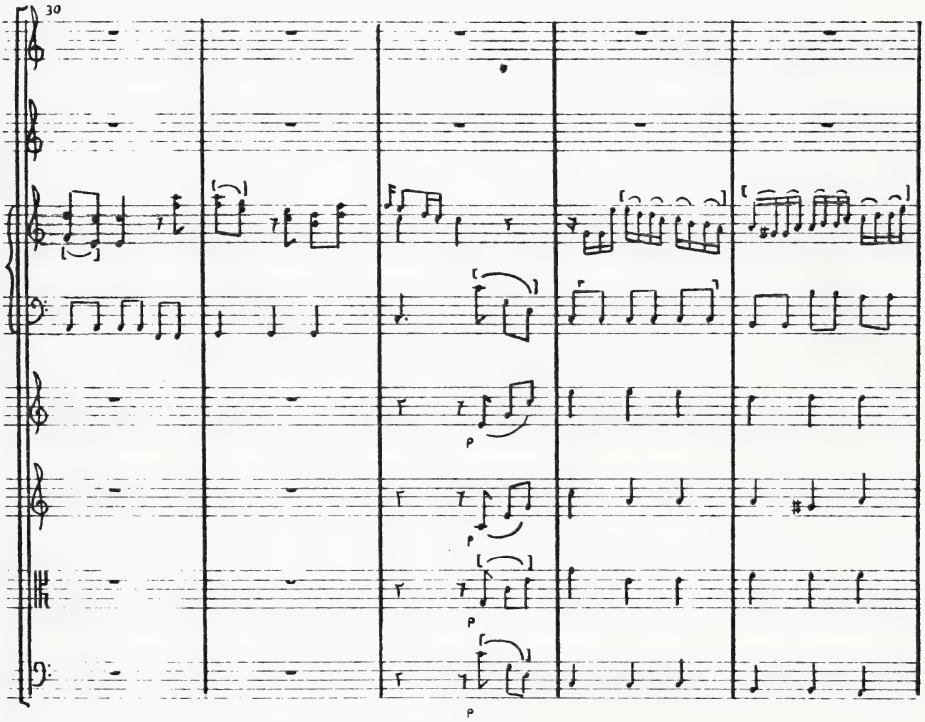
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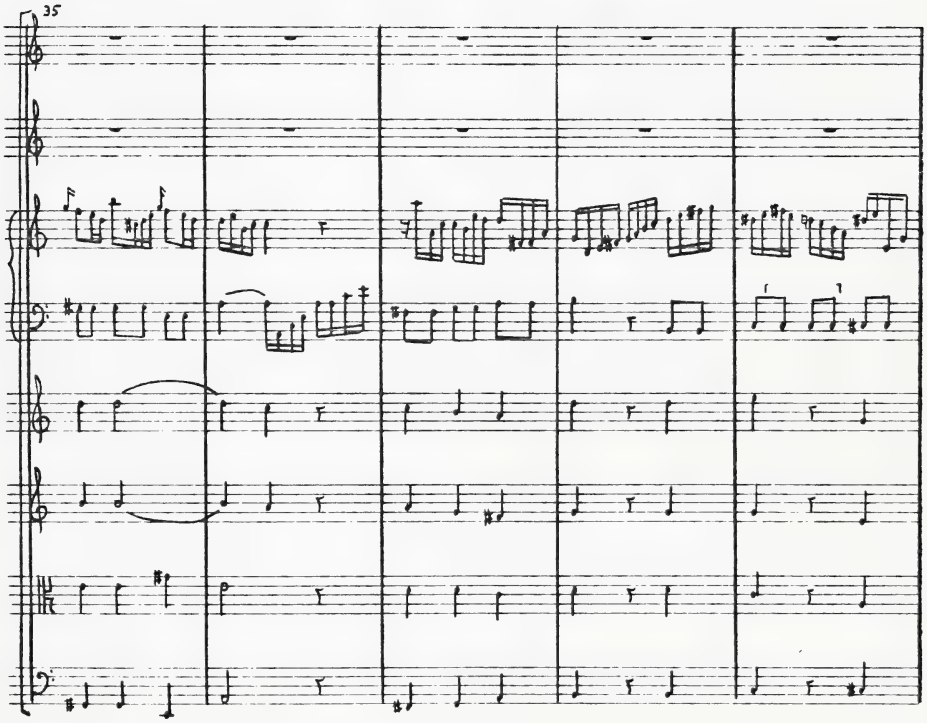
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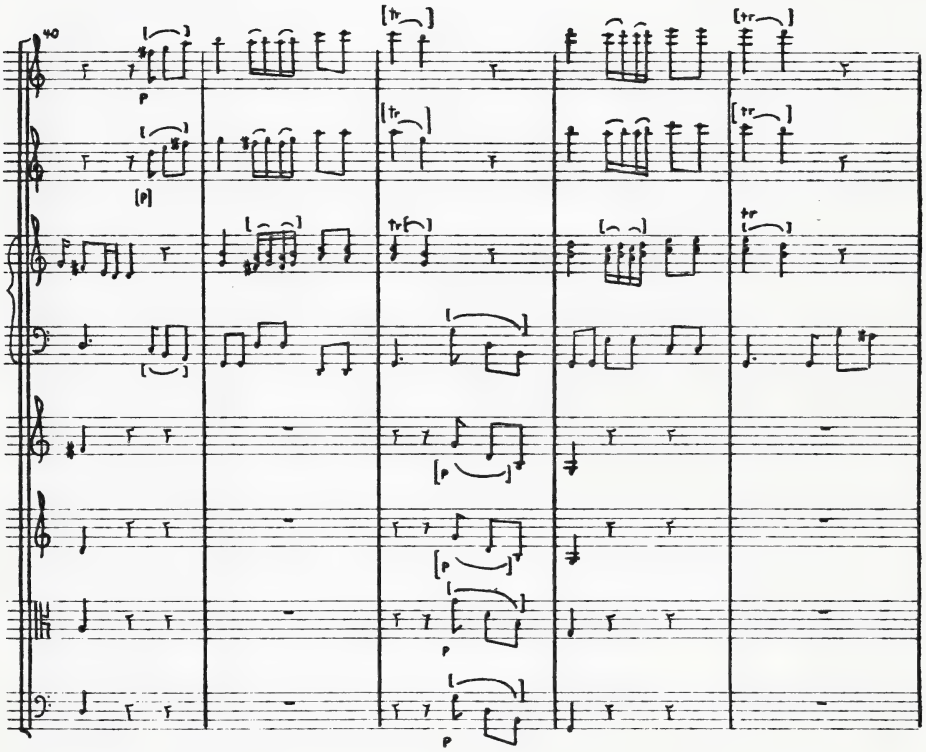
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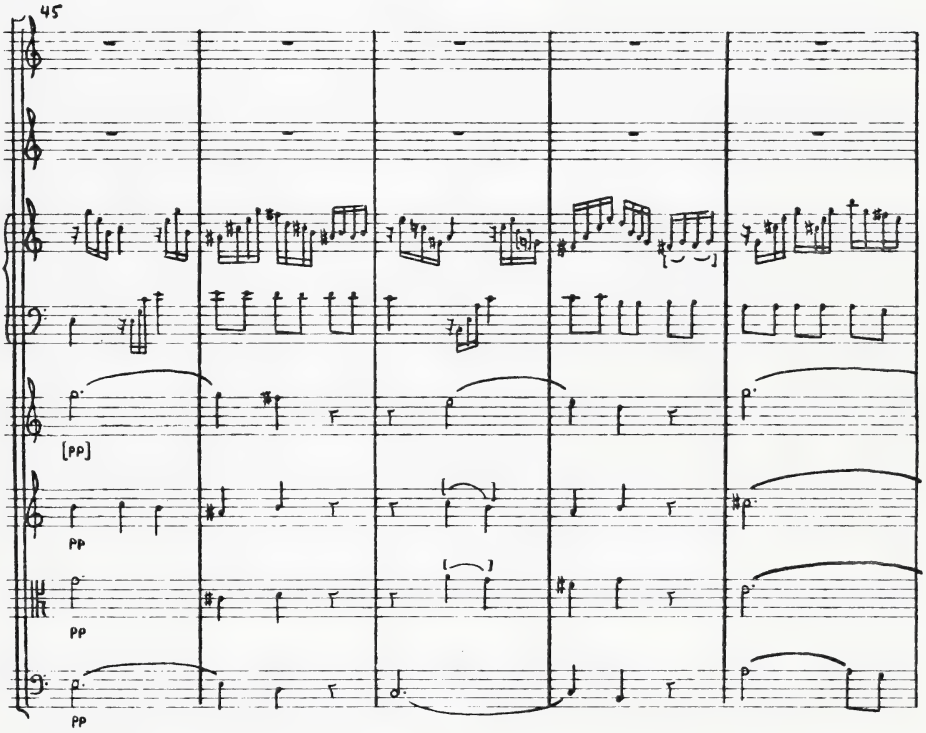
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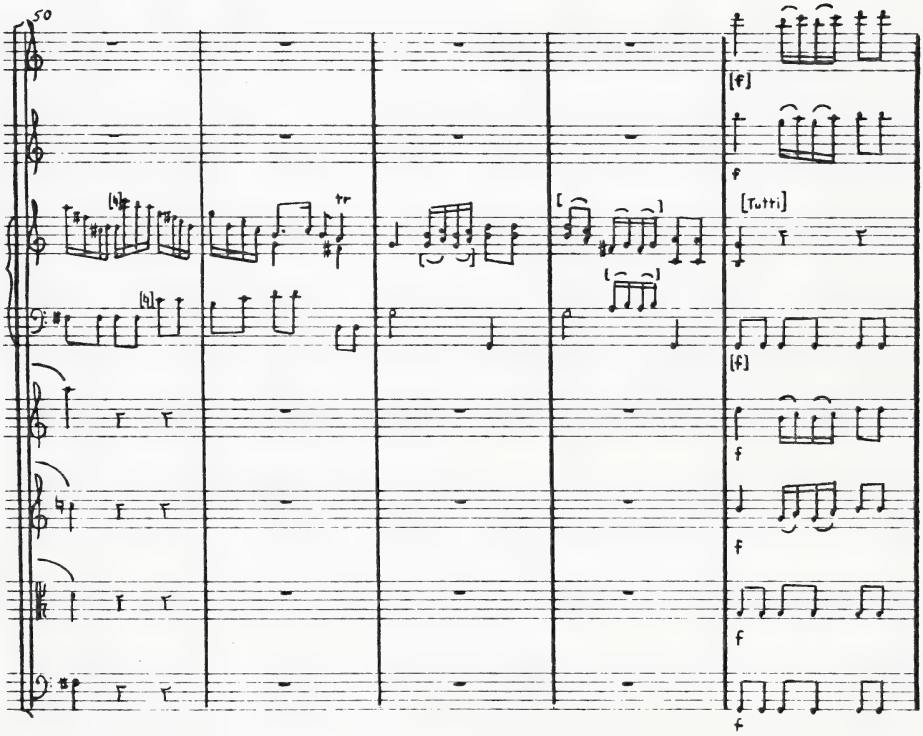
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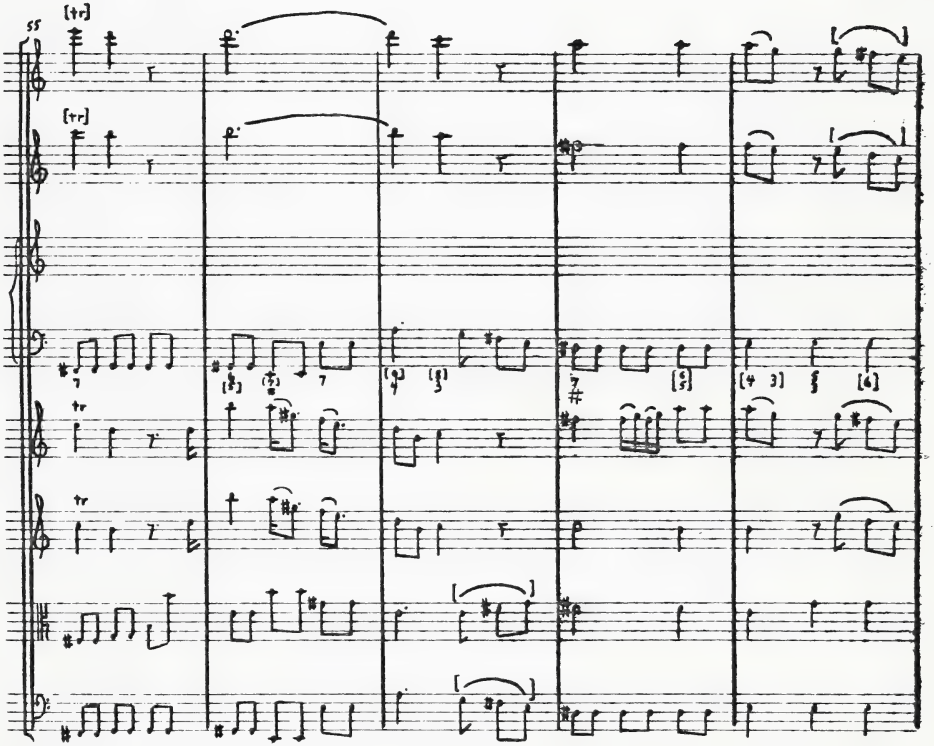

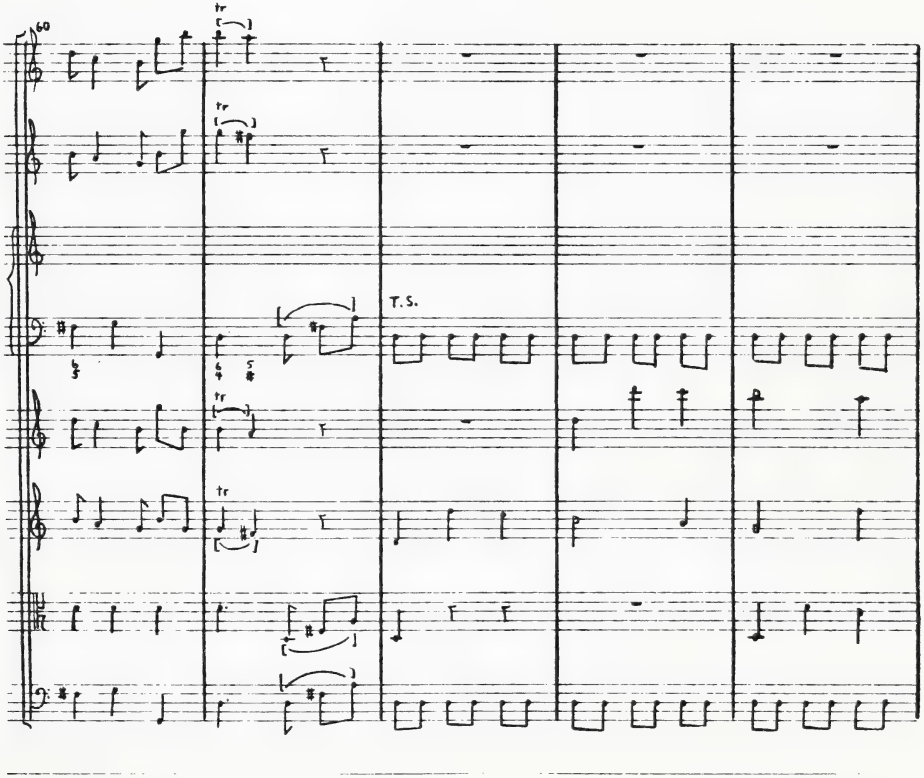
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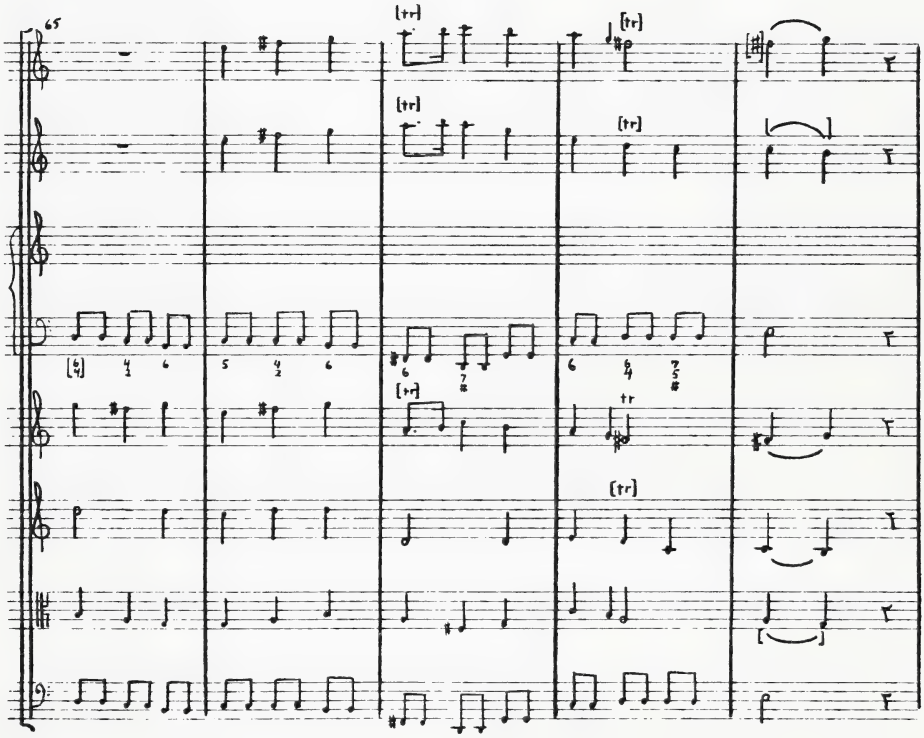
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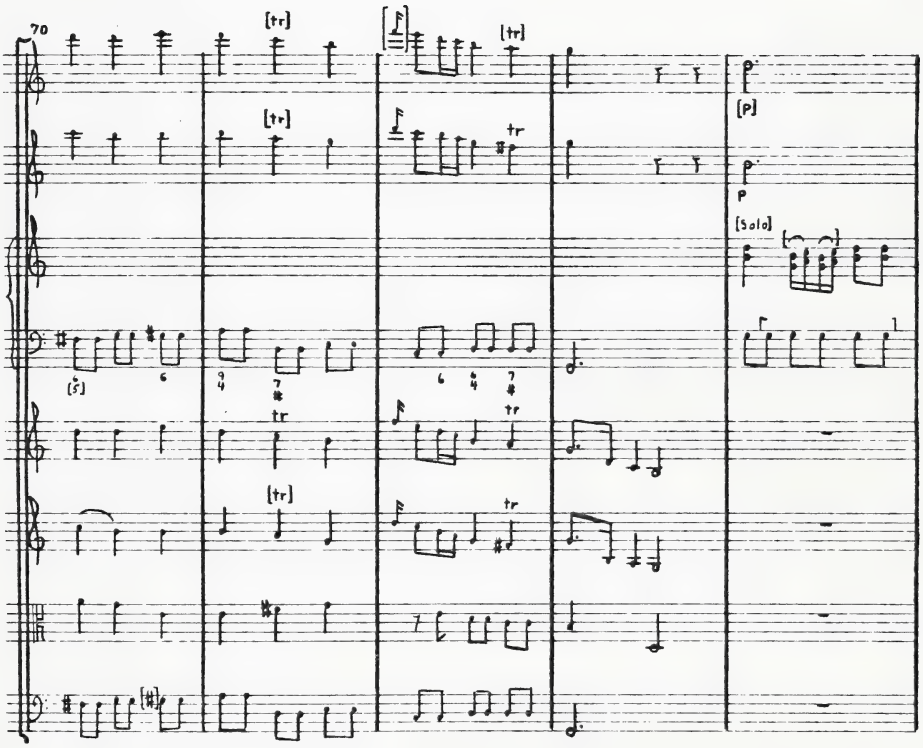
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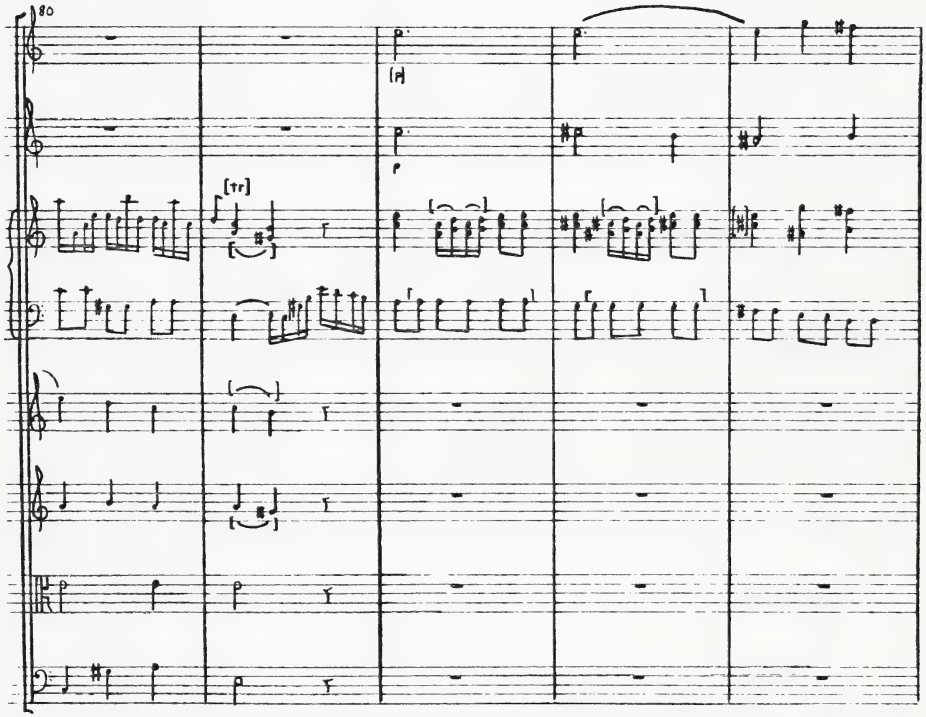
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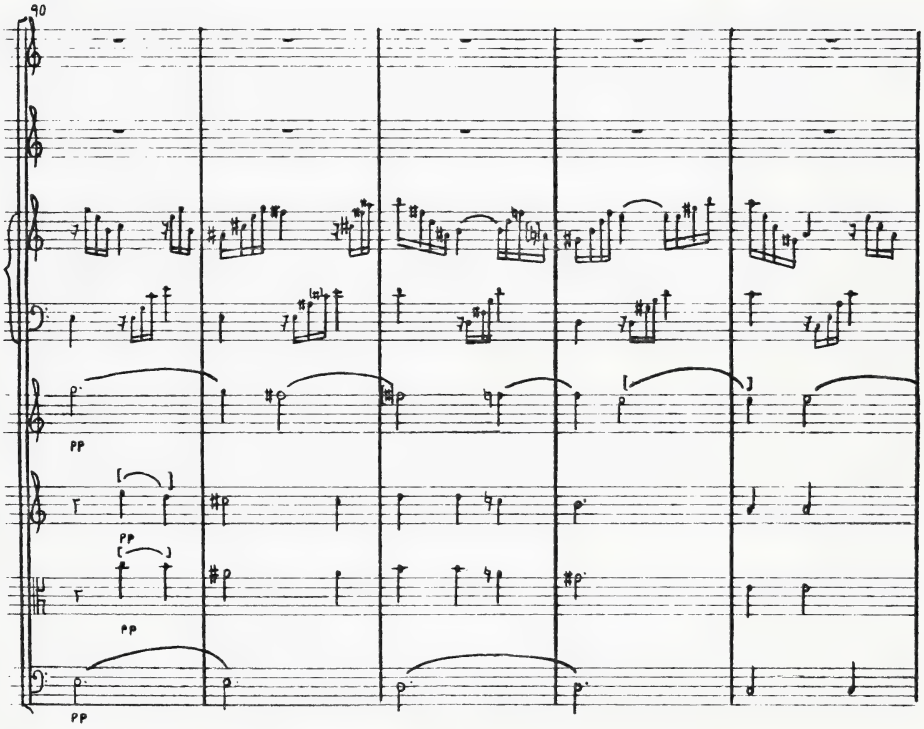
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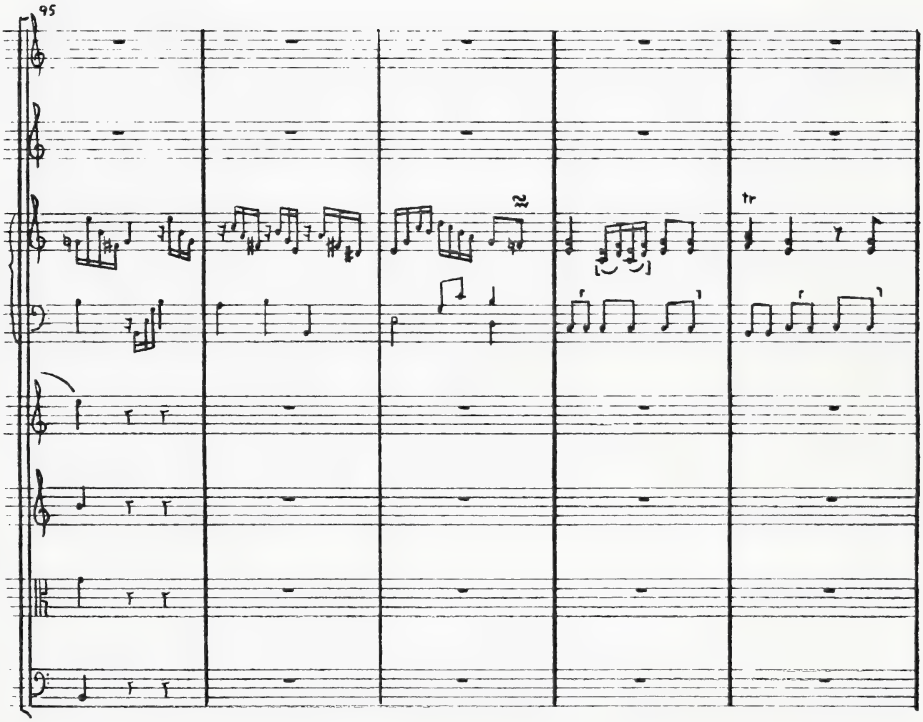

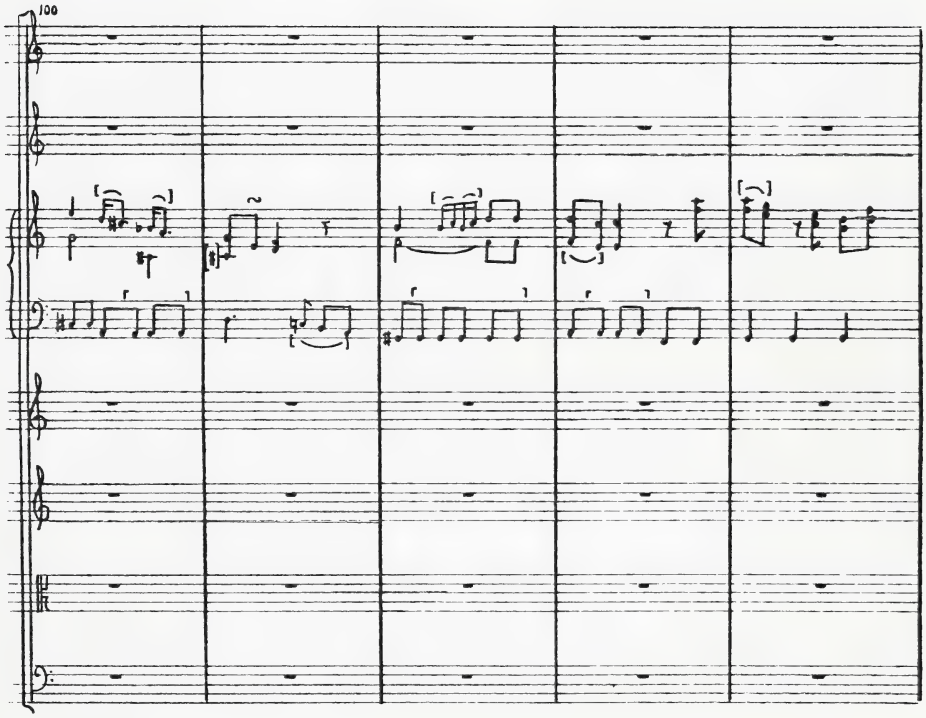
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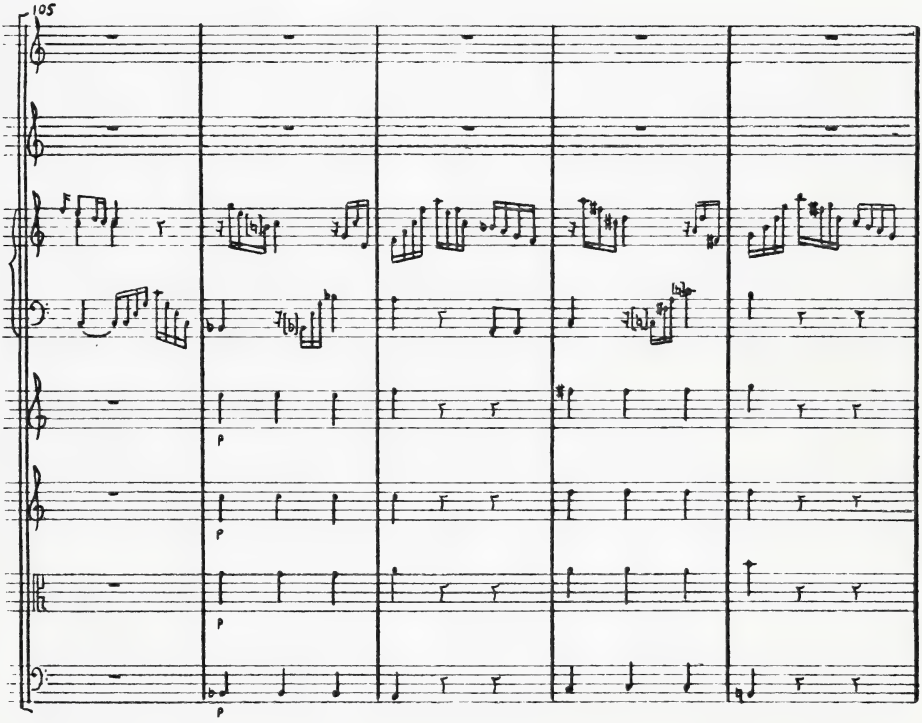
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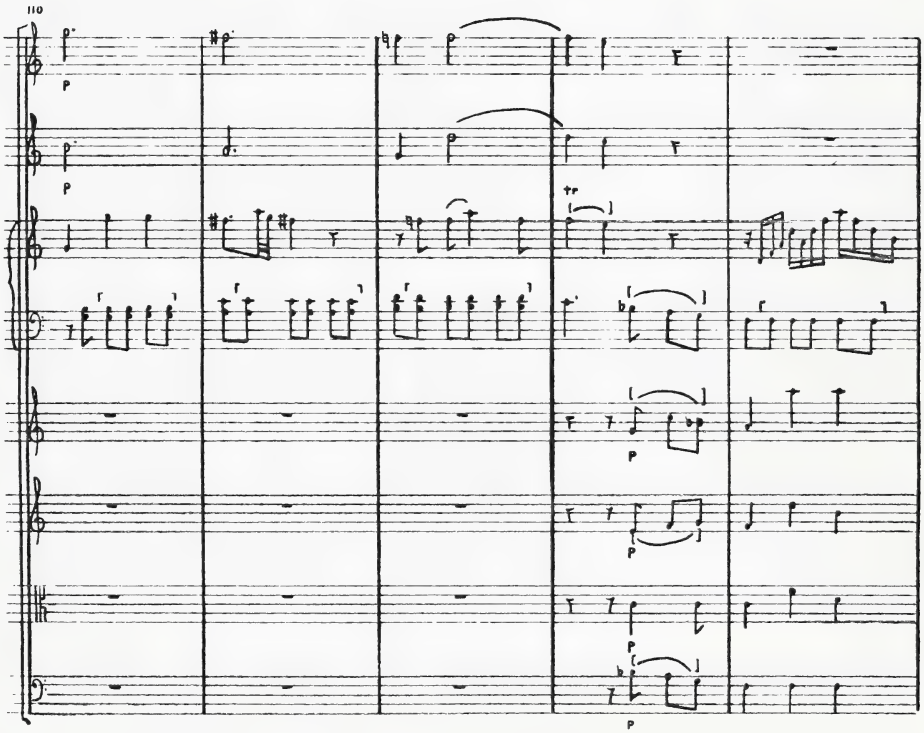
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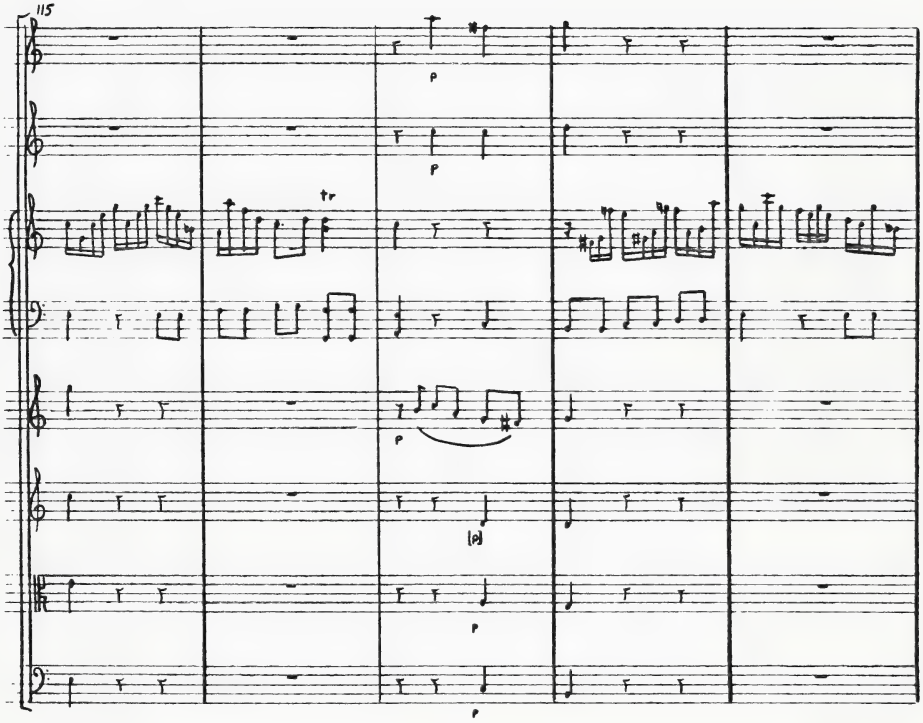
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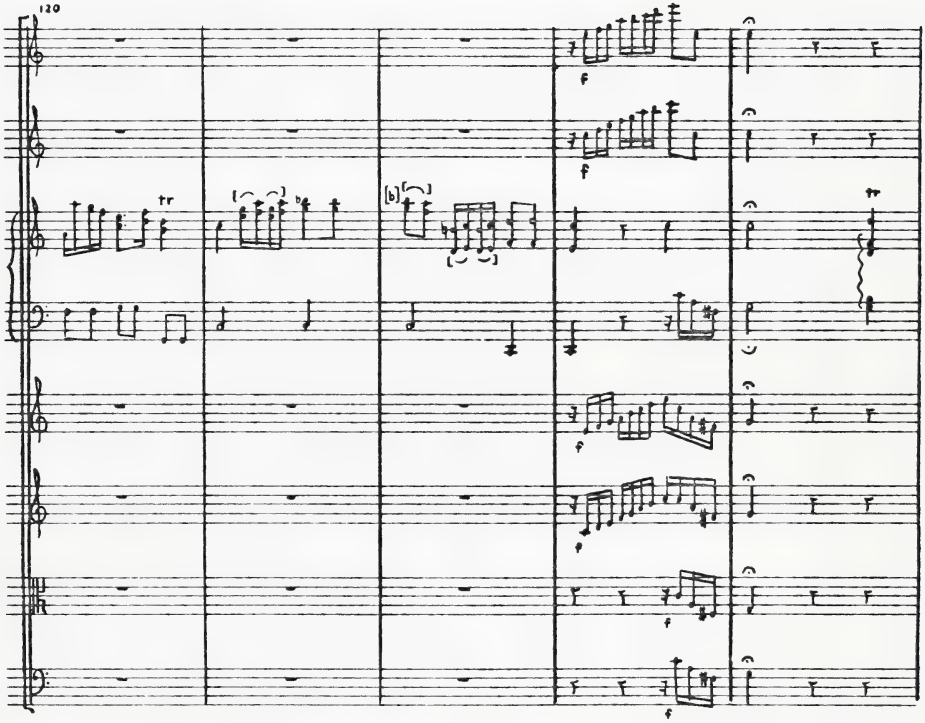
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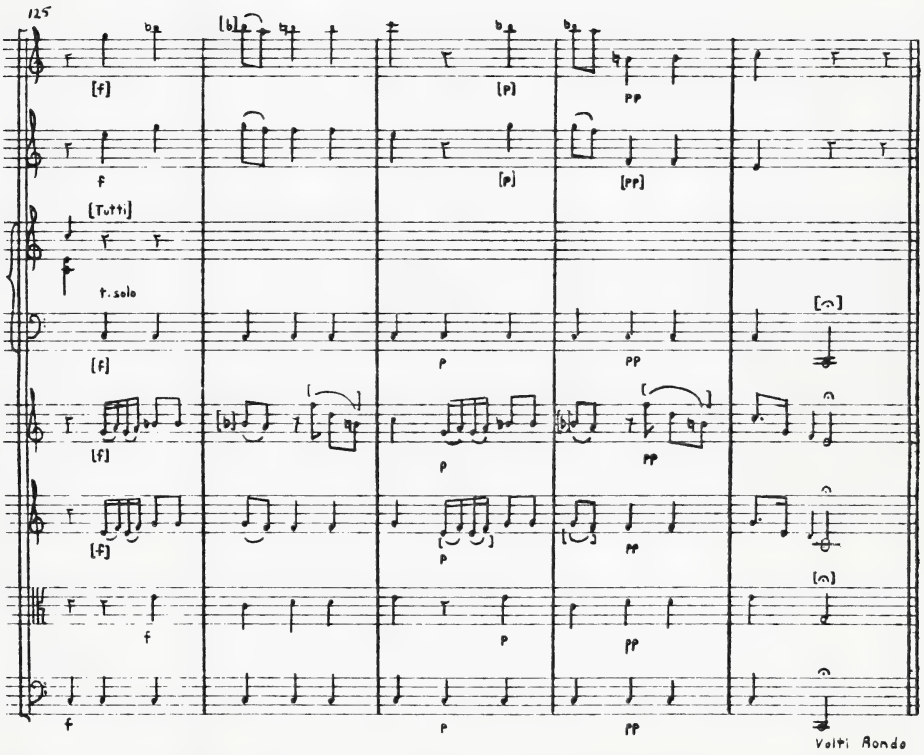
125
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pp
f
[pp]
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t. solo
p
Volti Rondo

Rondo Allegretto

Flauto I

Flauto II

Corno I in F

Corno II in F

Cembalo concertato

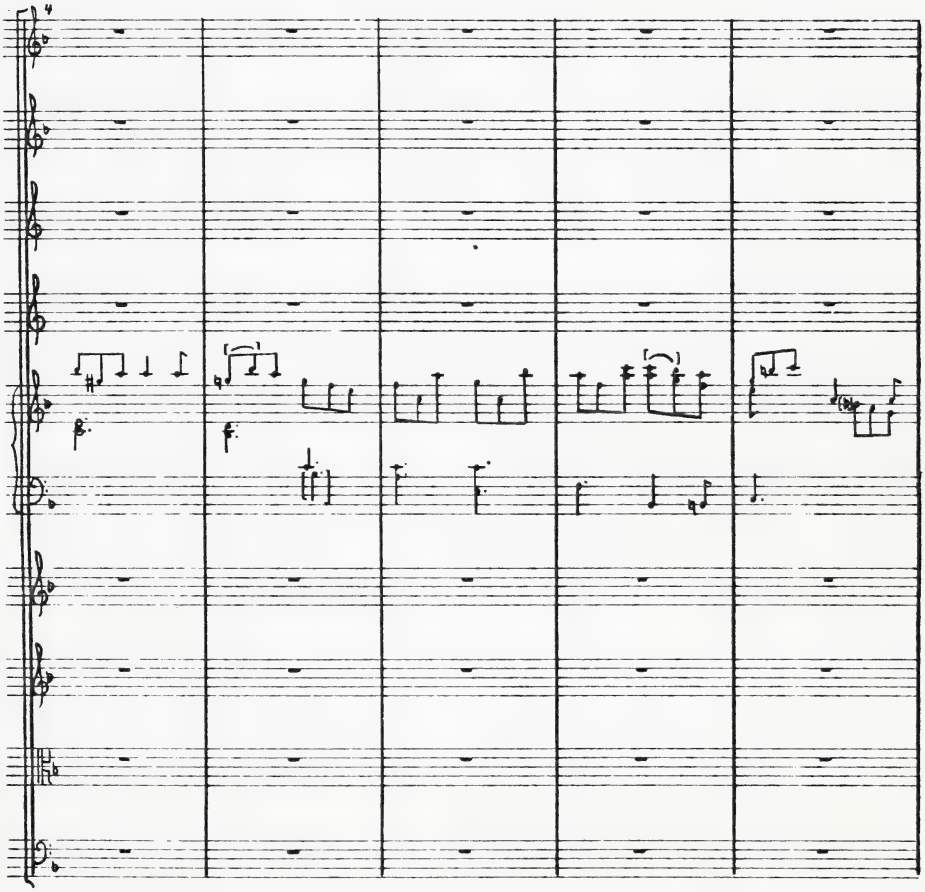
[Solo]

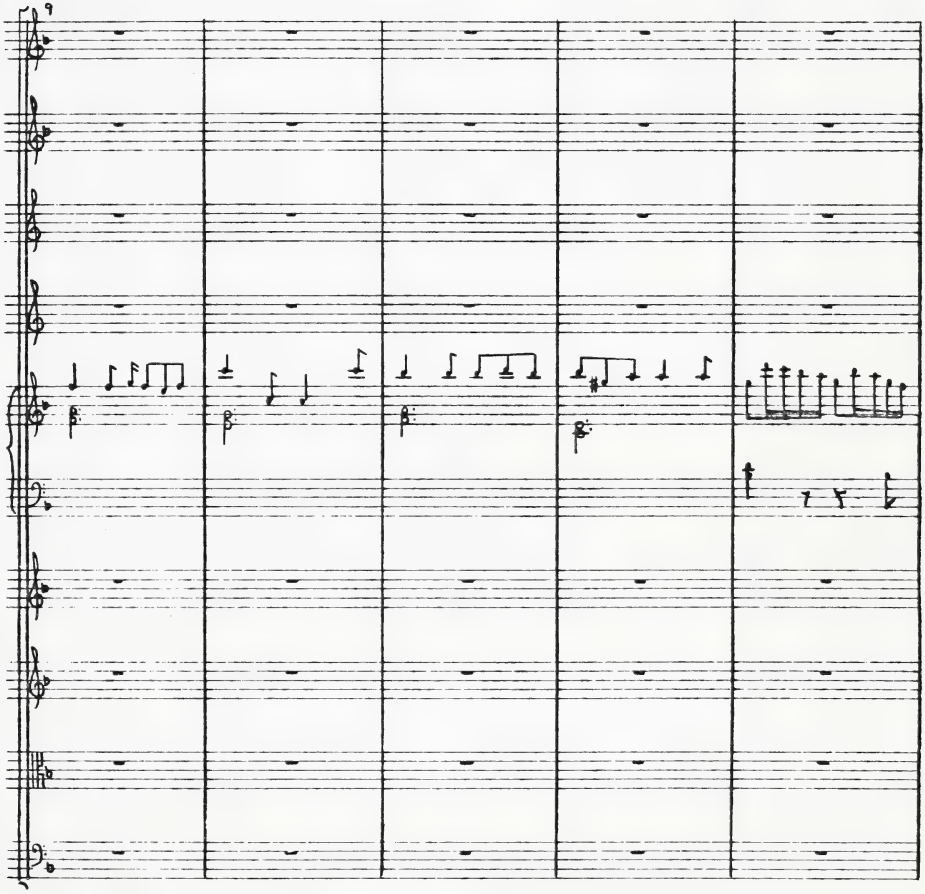
Violino I

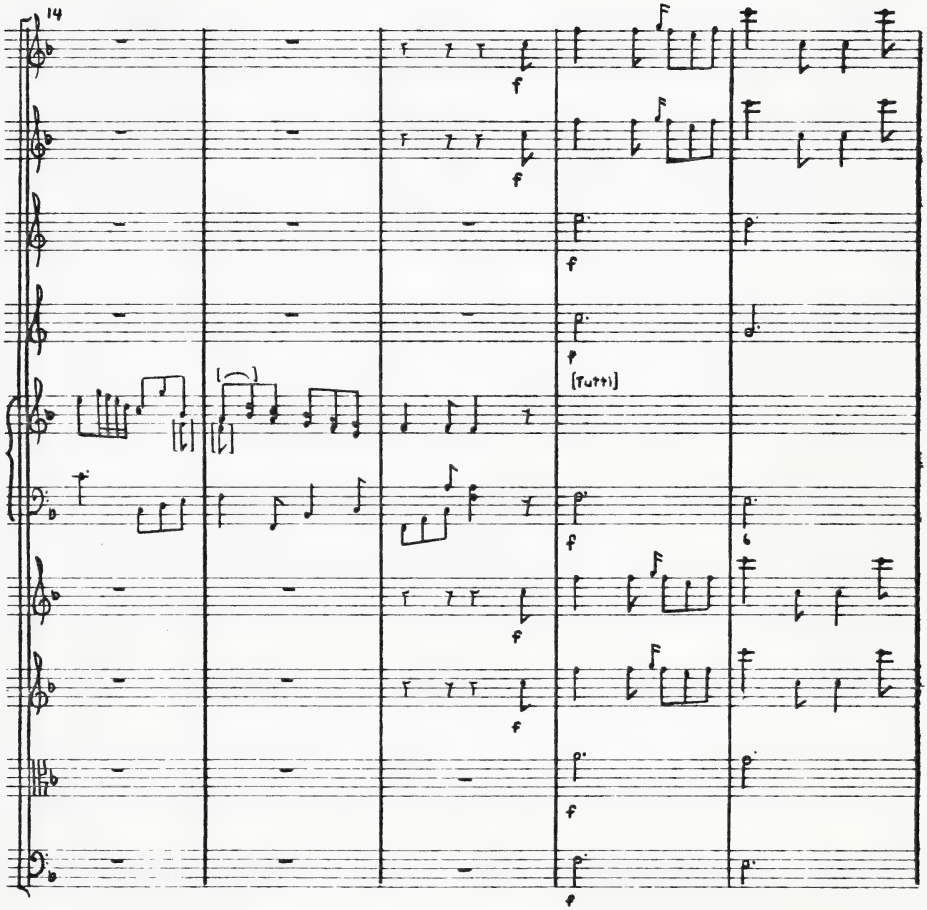
Violino II

Viola

Basso






14
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f
f
(Tutti)
f
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f
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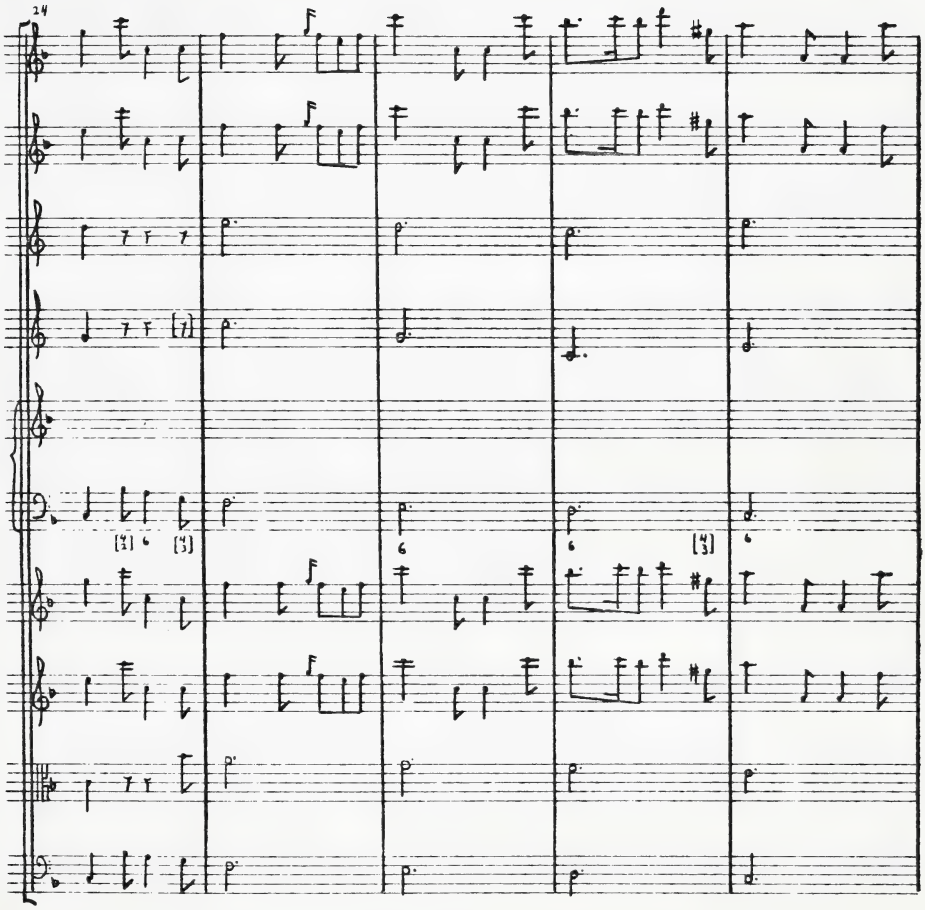
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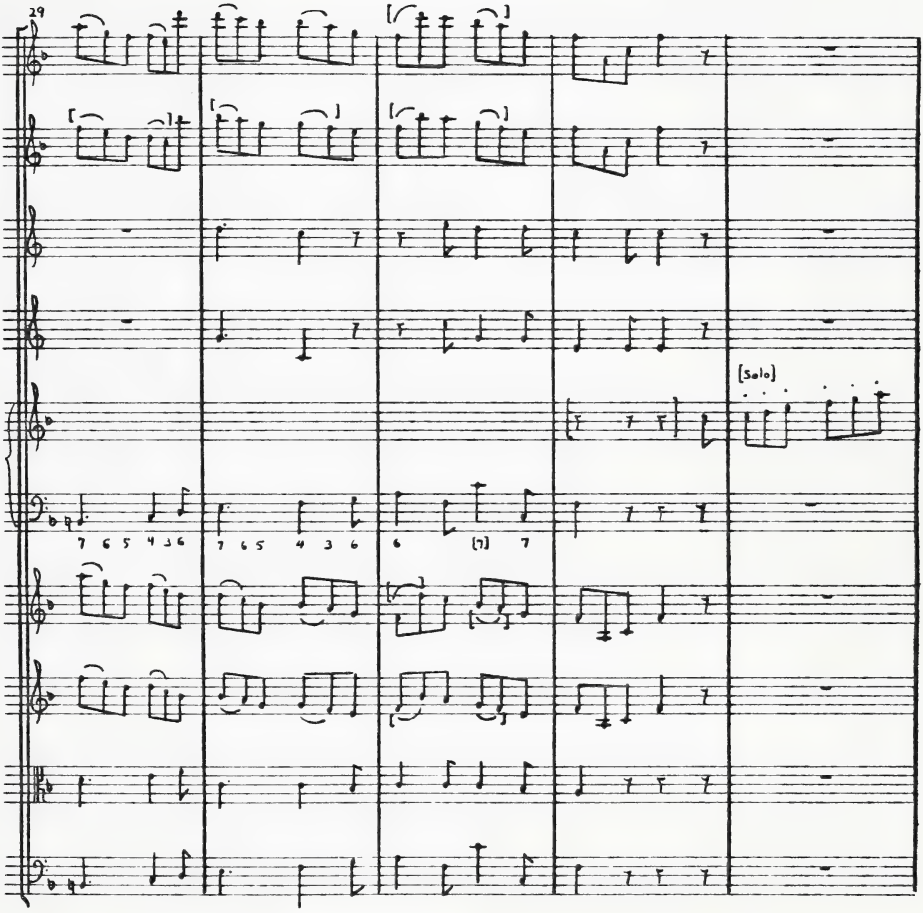
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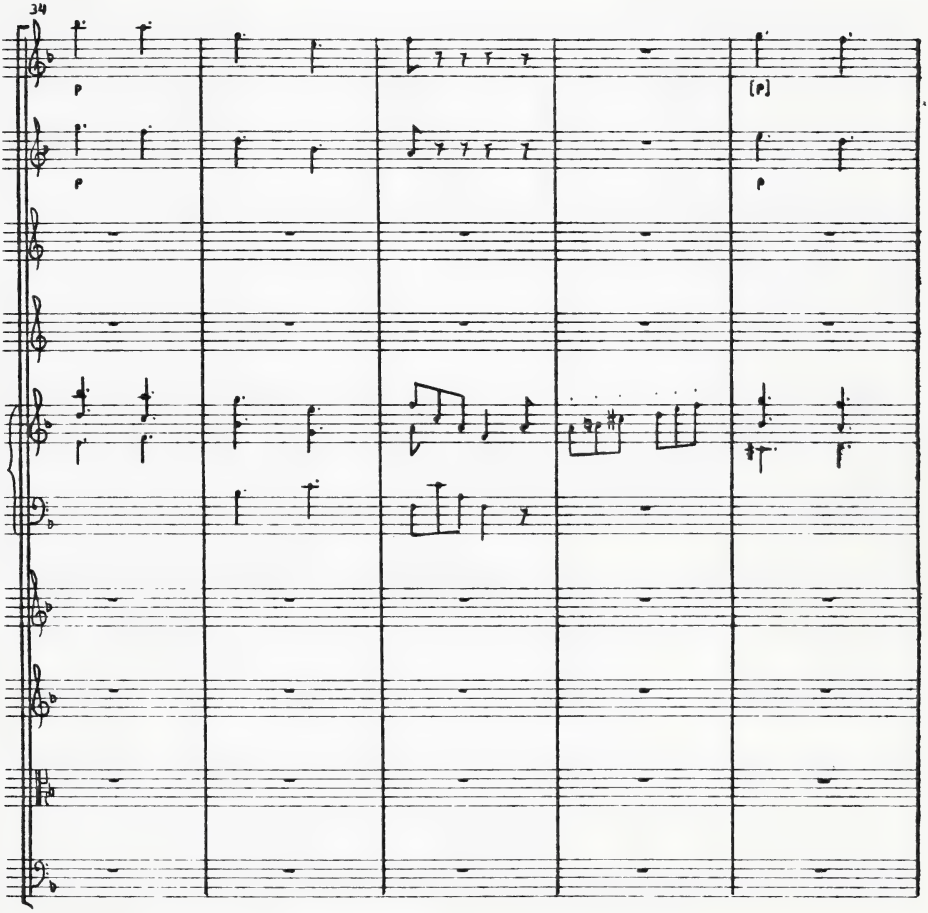
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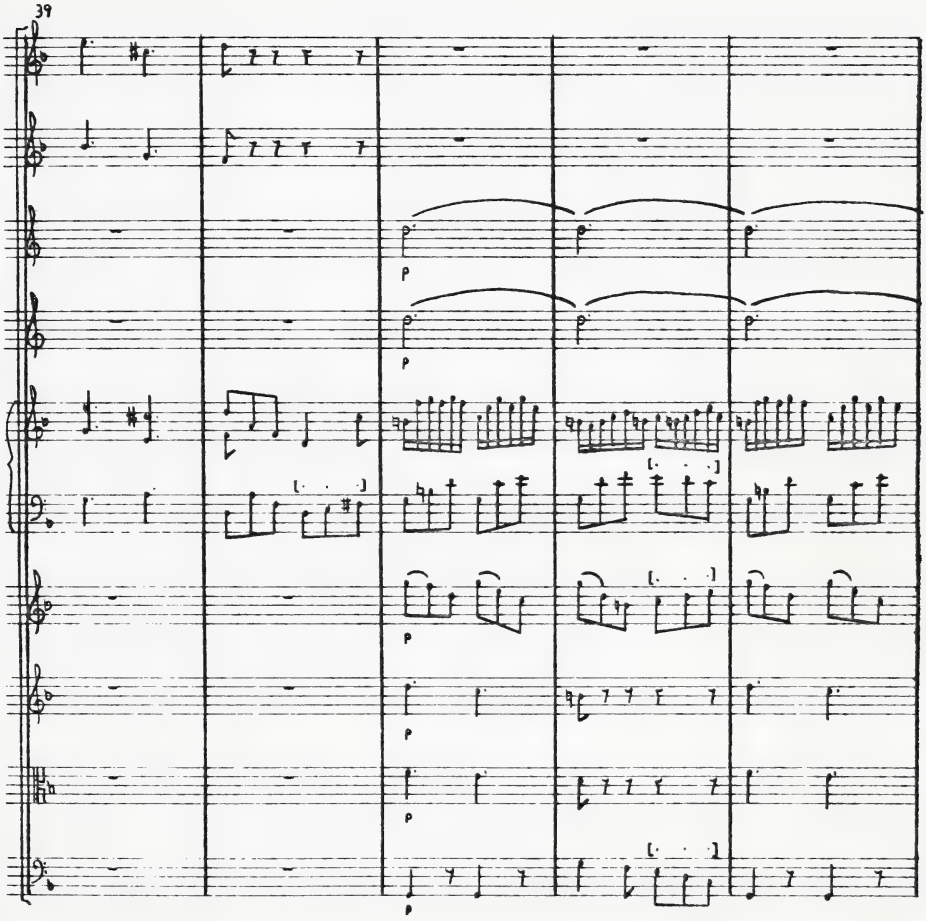
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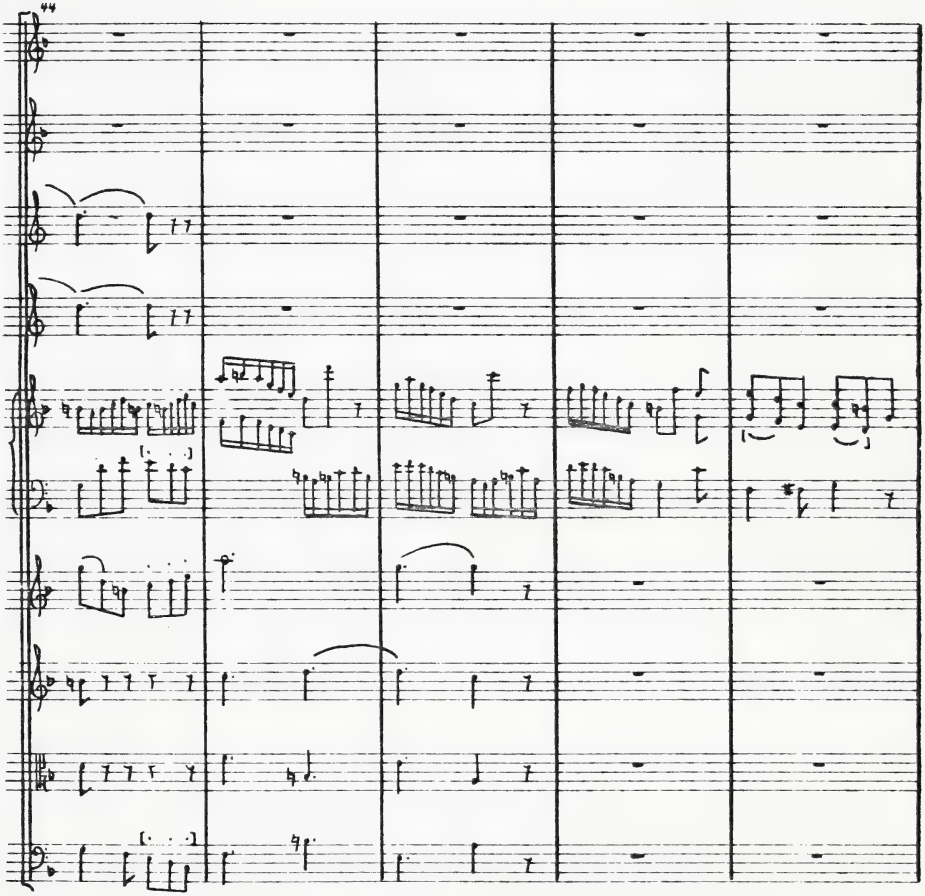

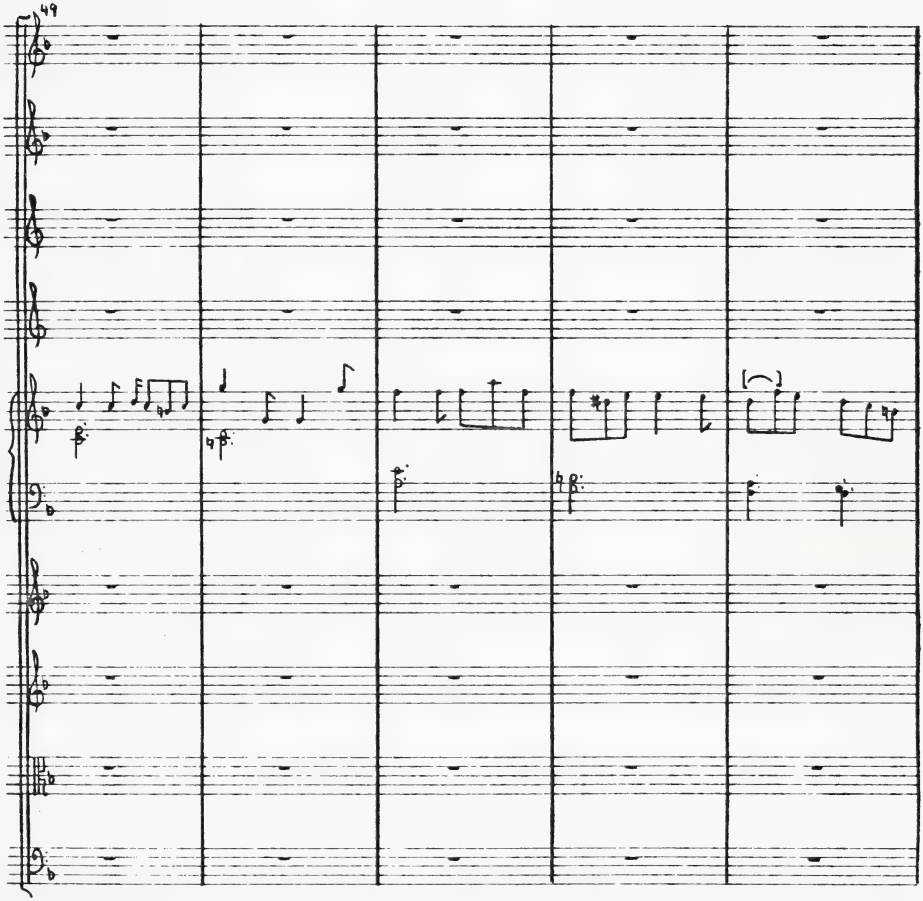
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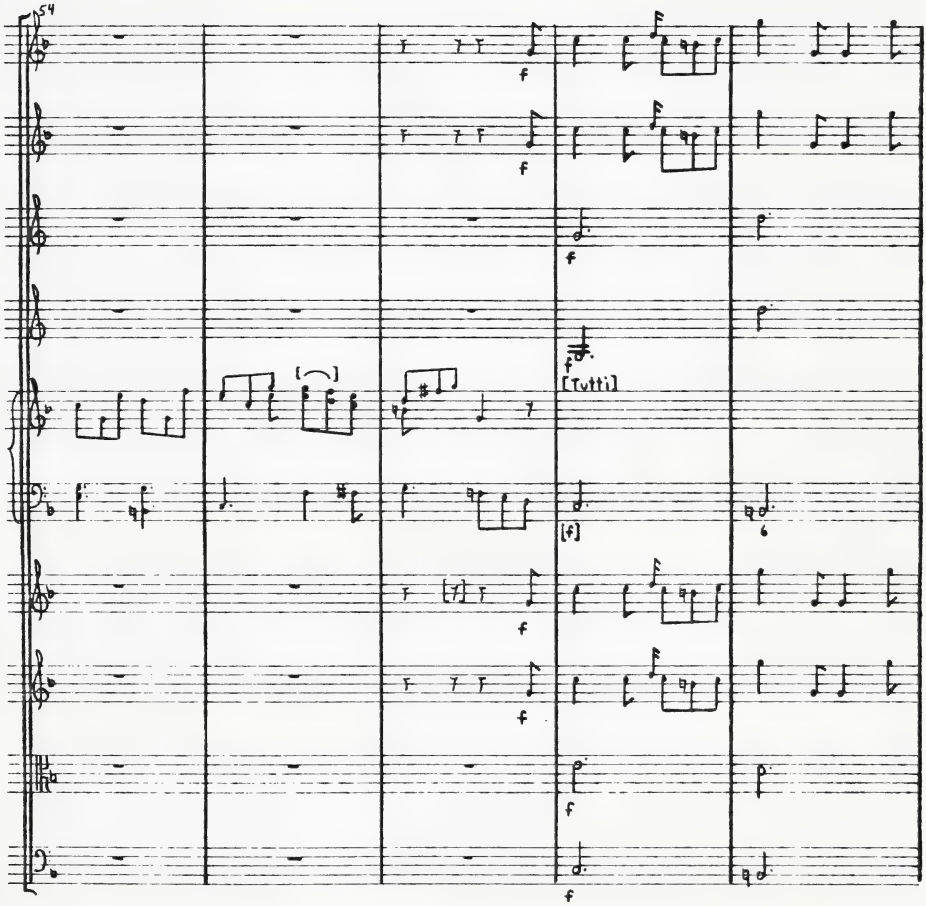
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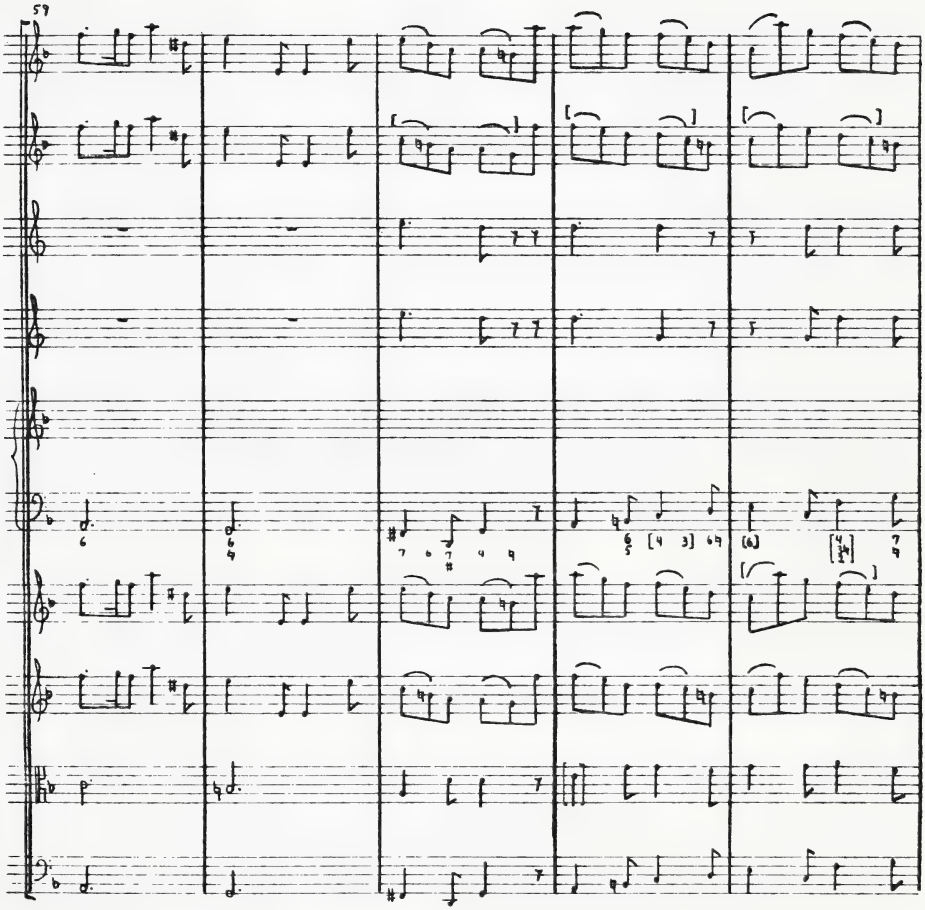

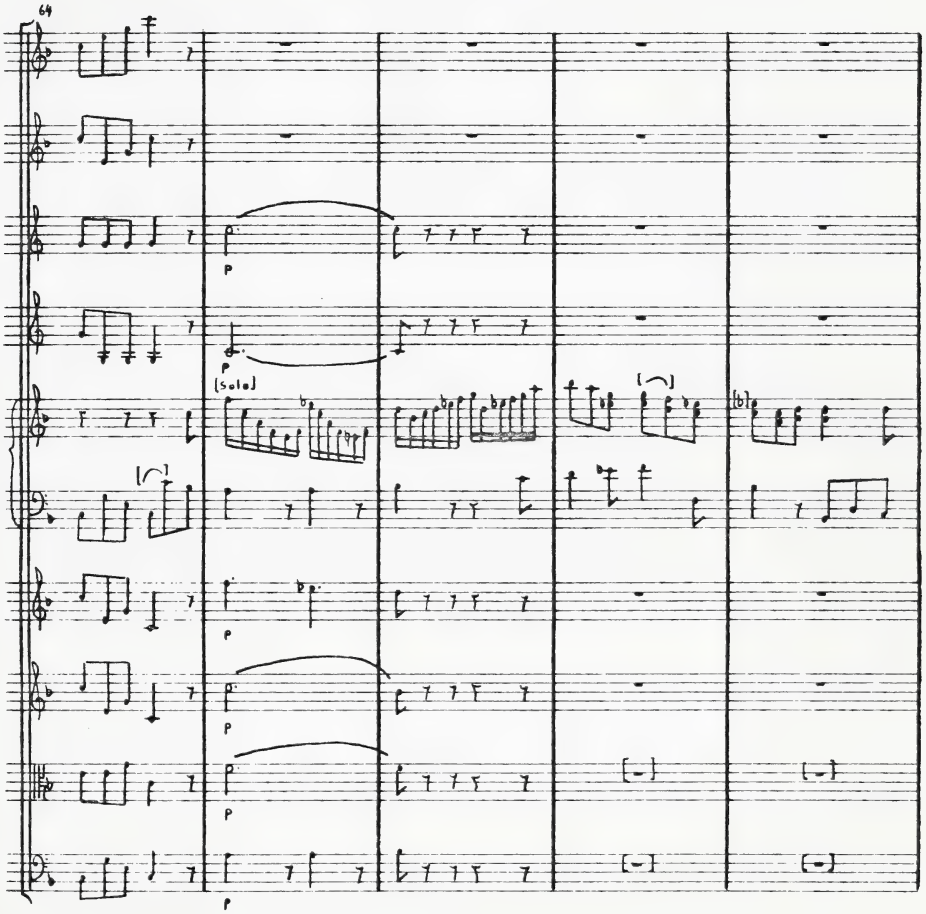
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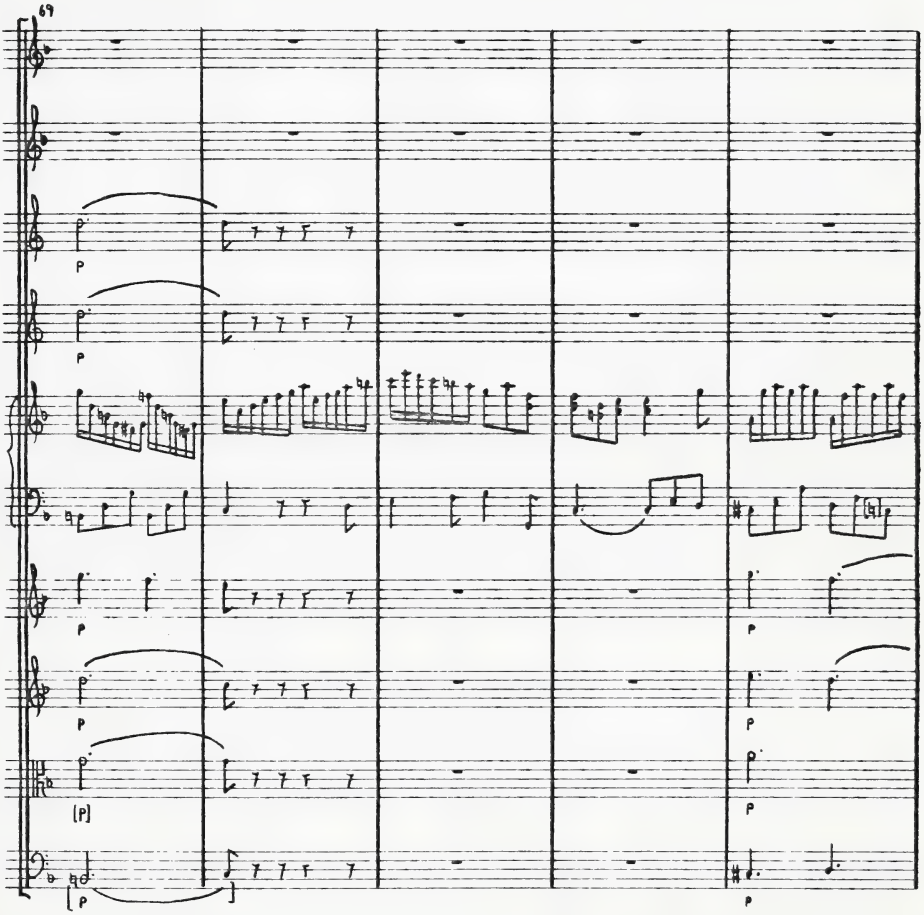
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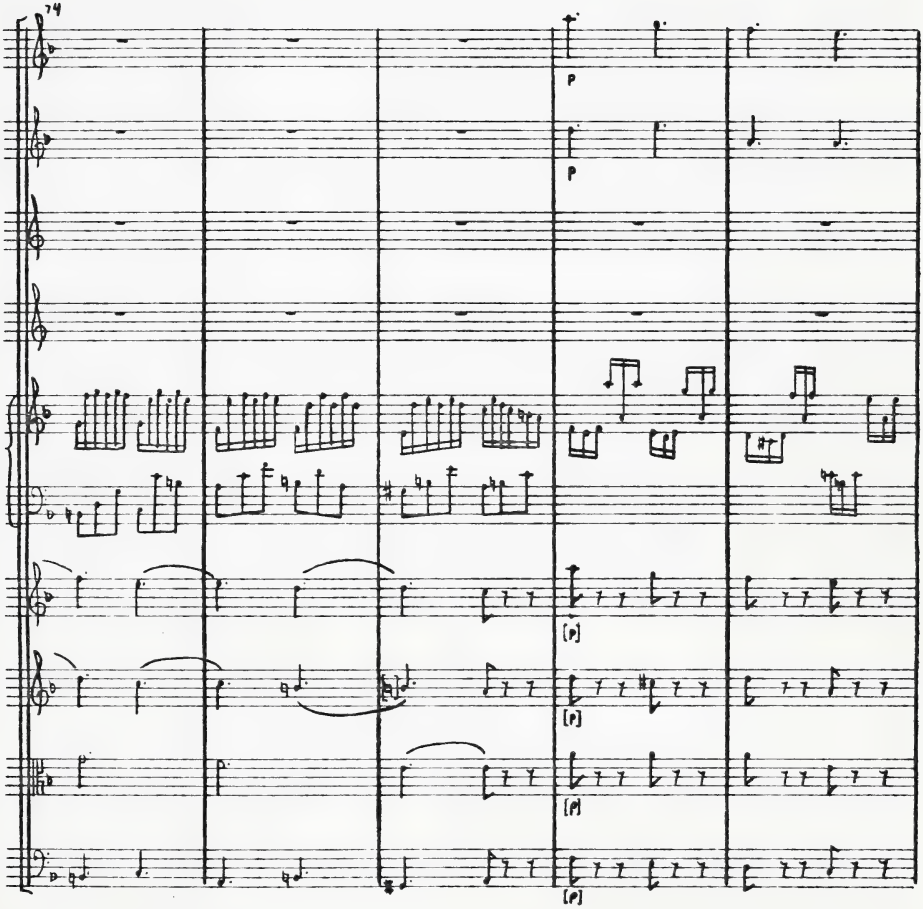
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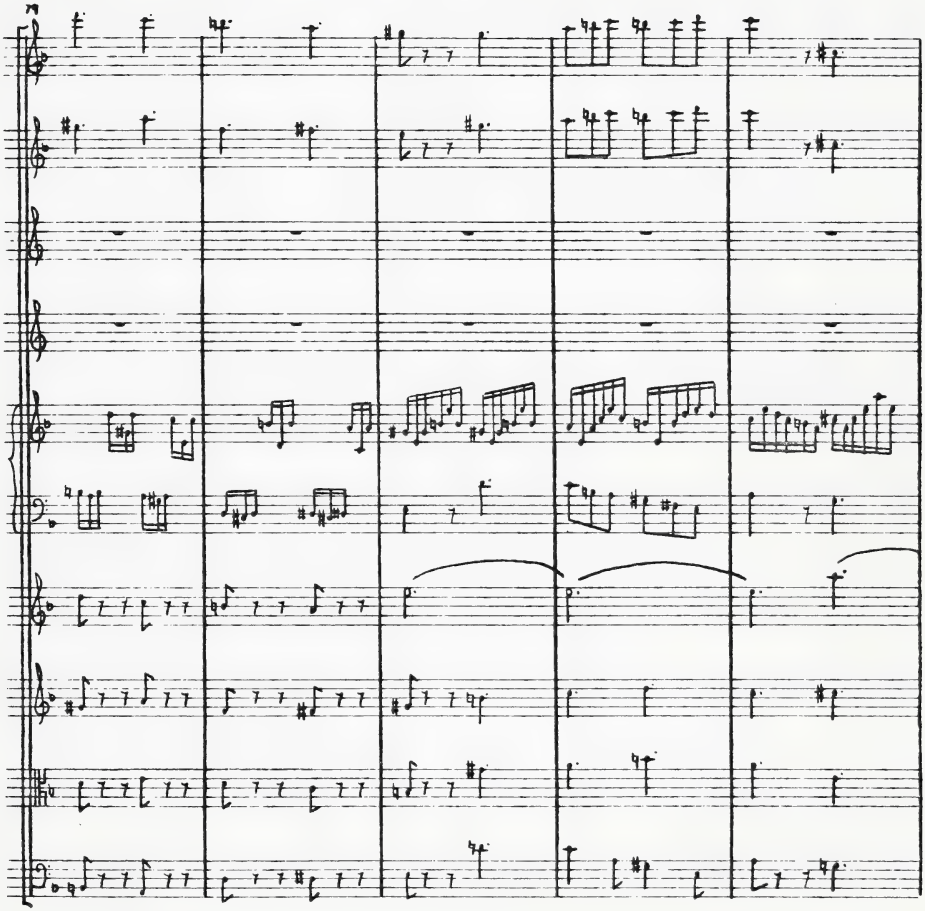

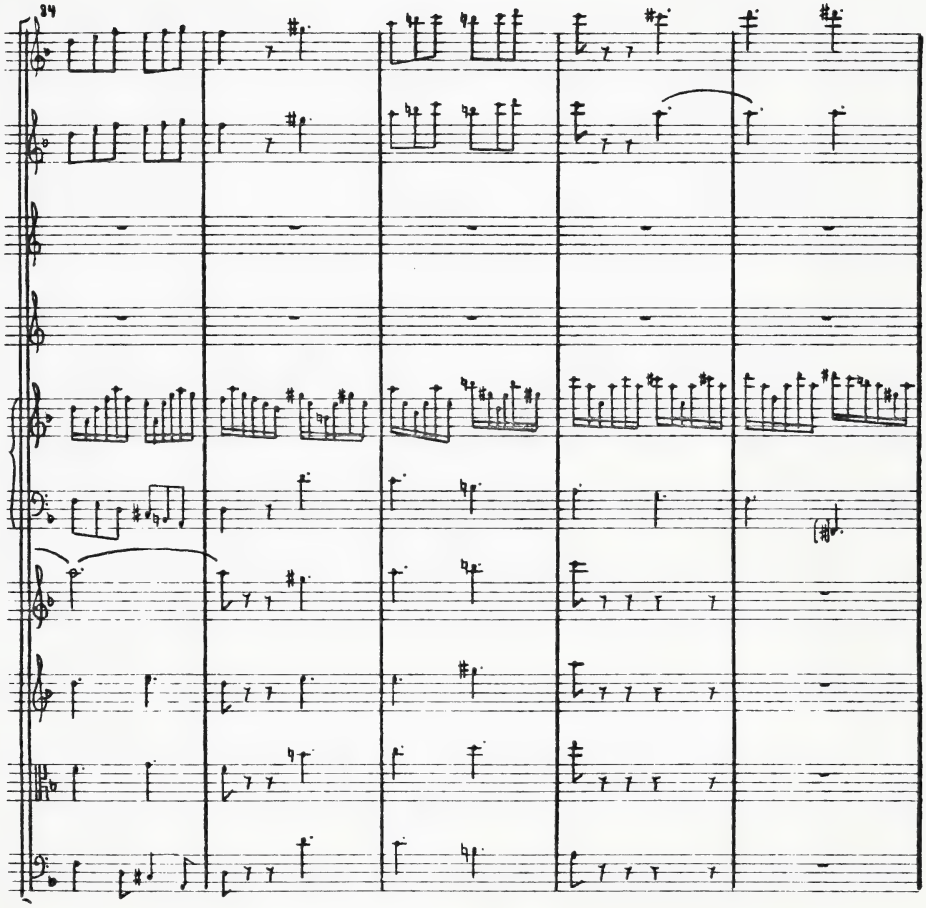
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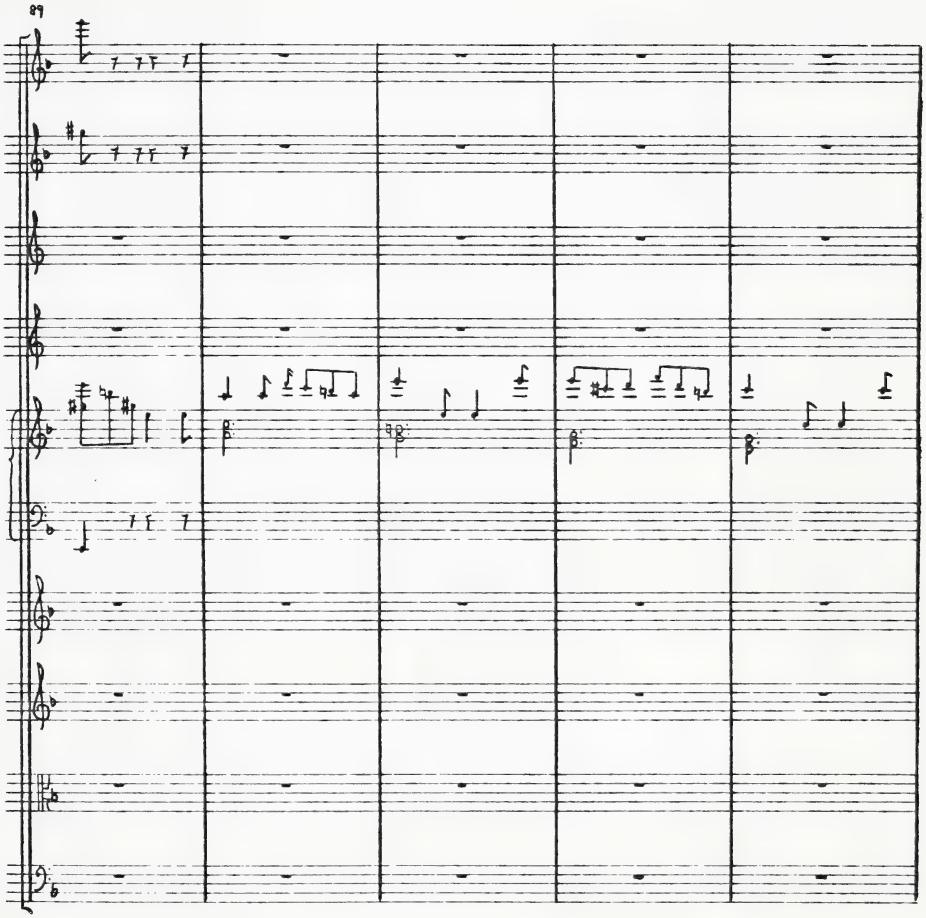

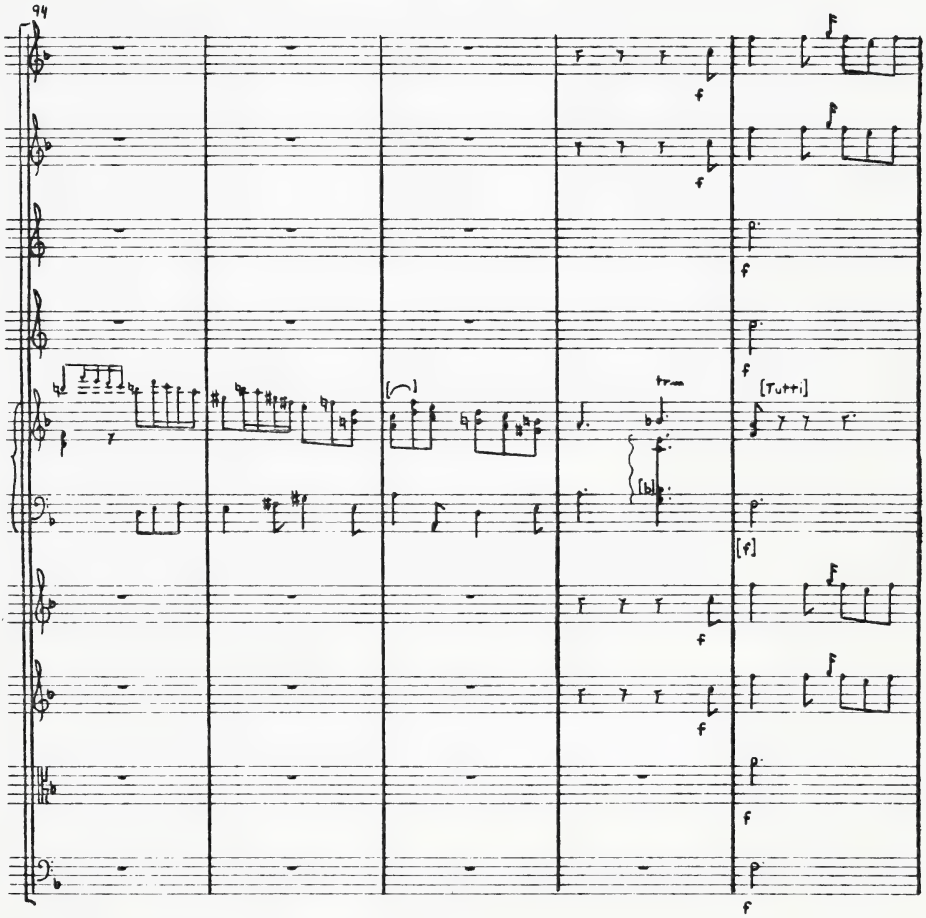
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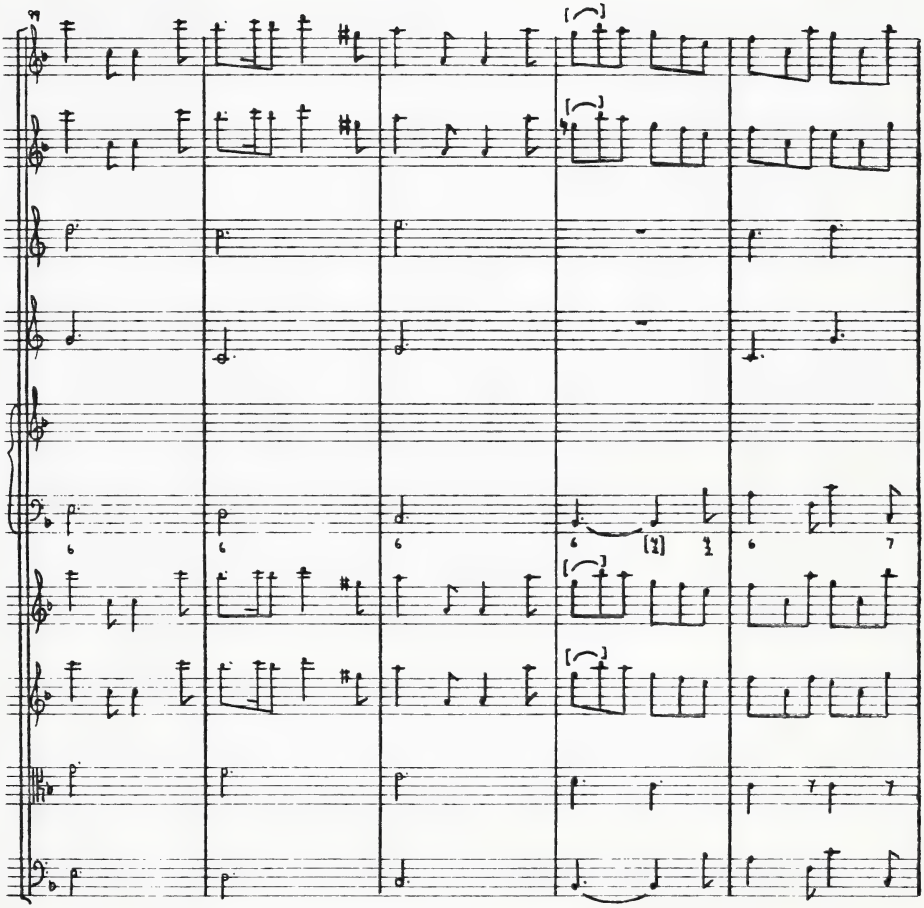

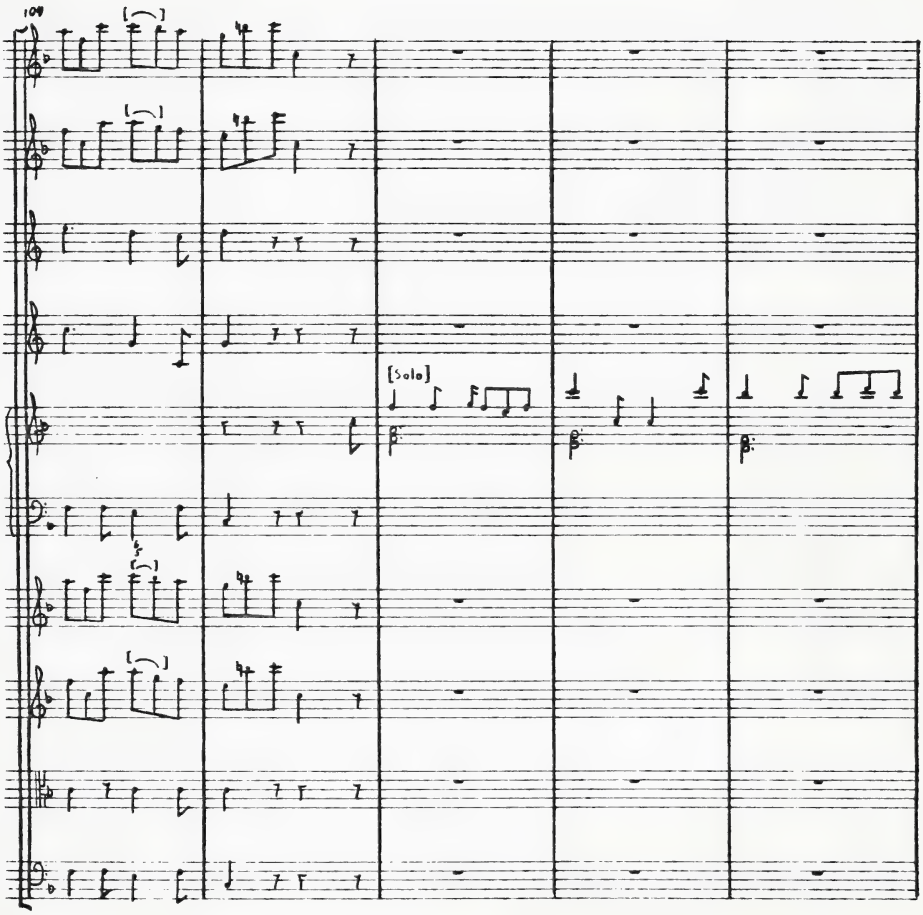
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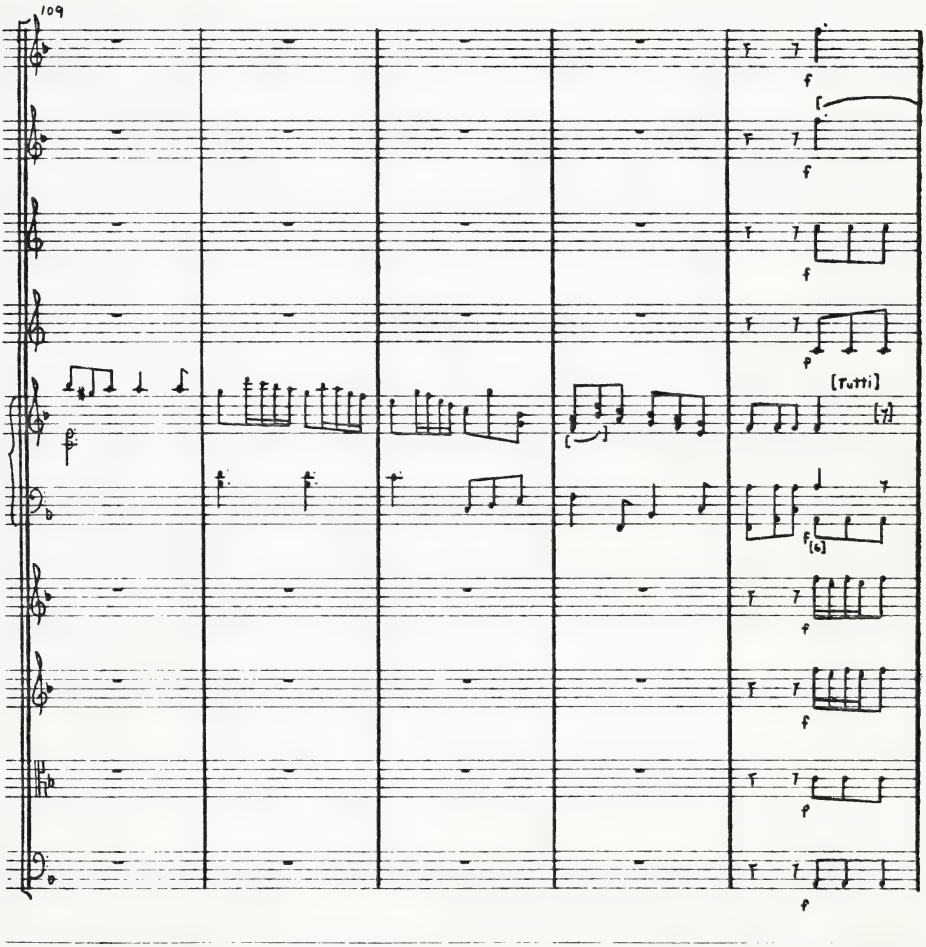
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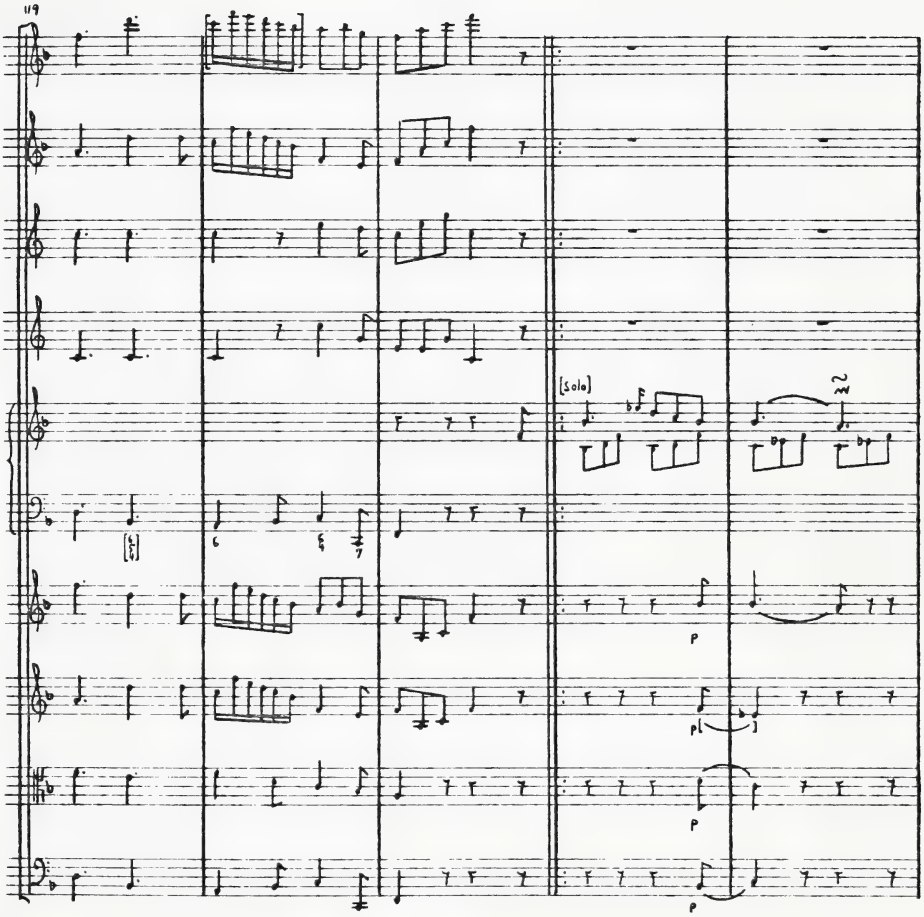
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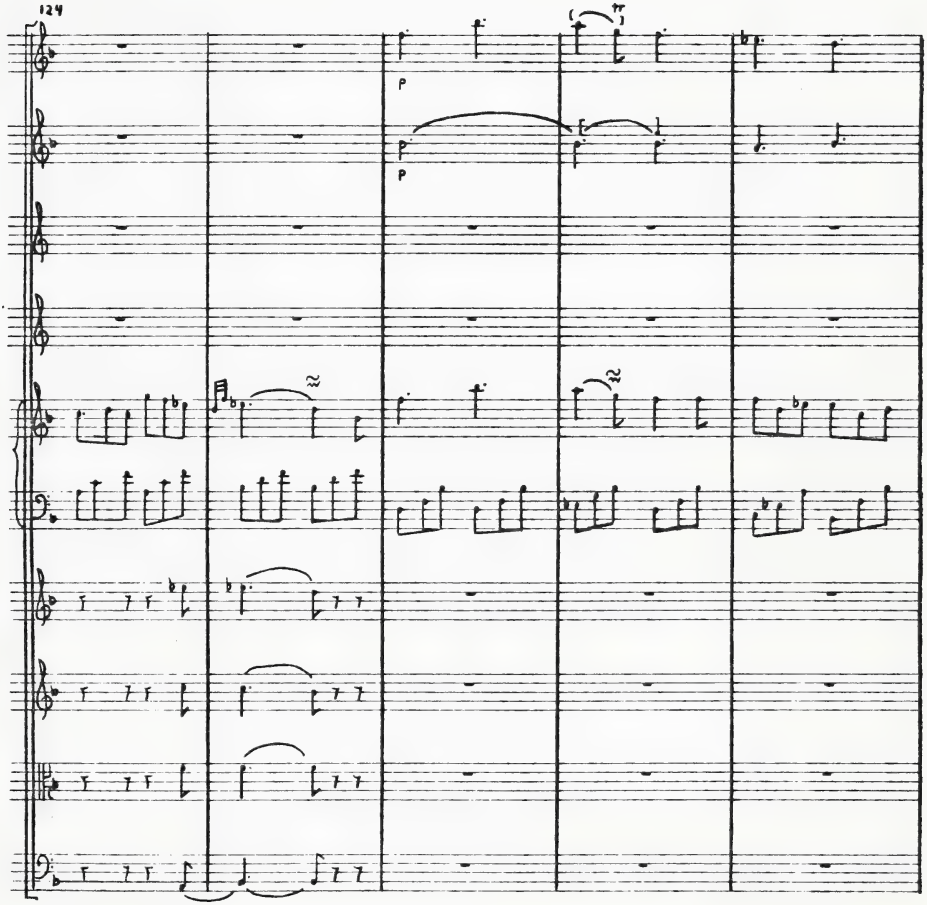
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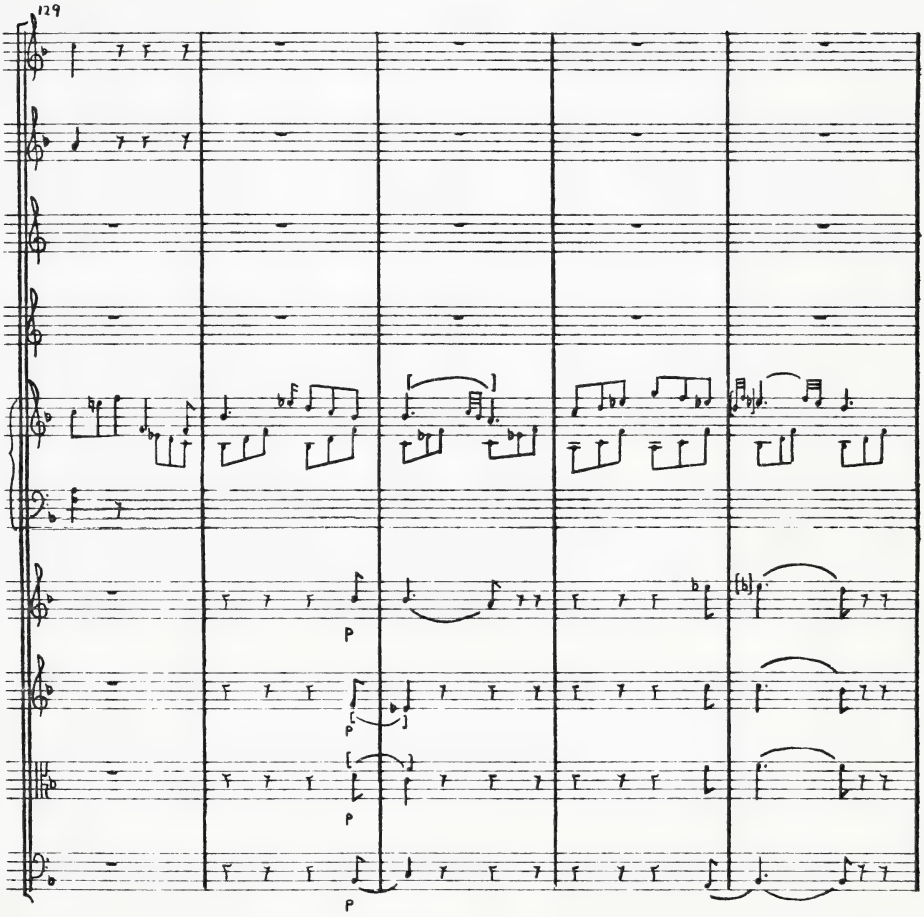
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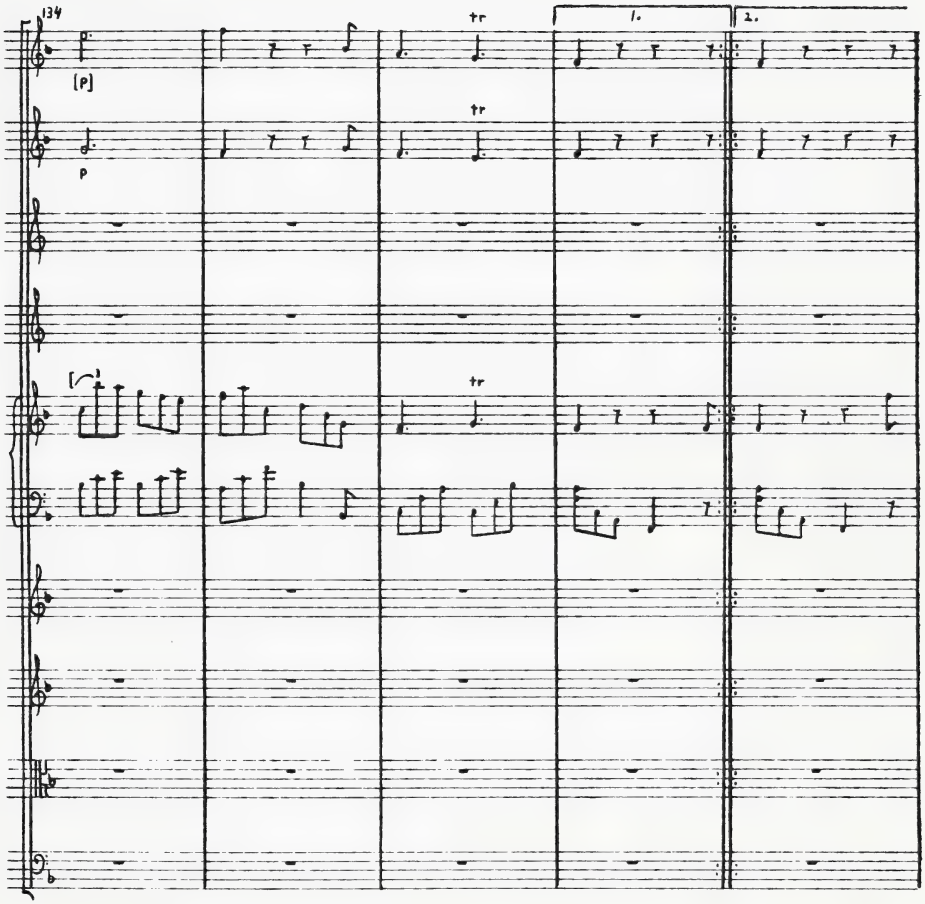
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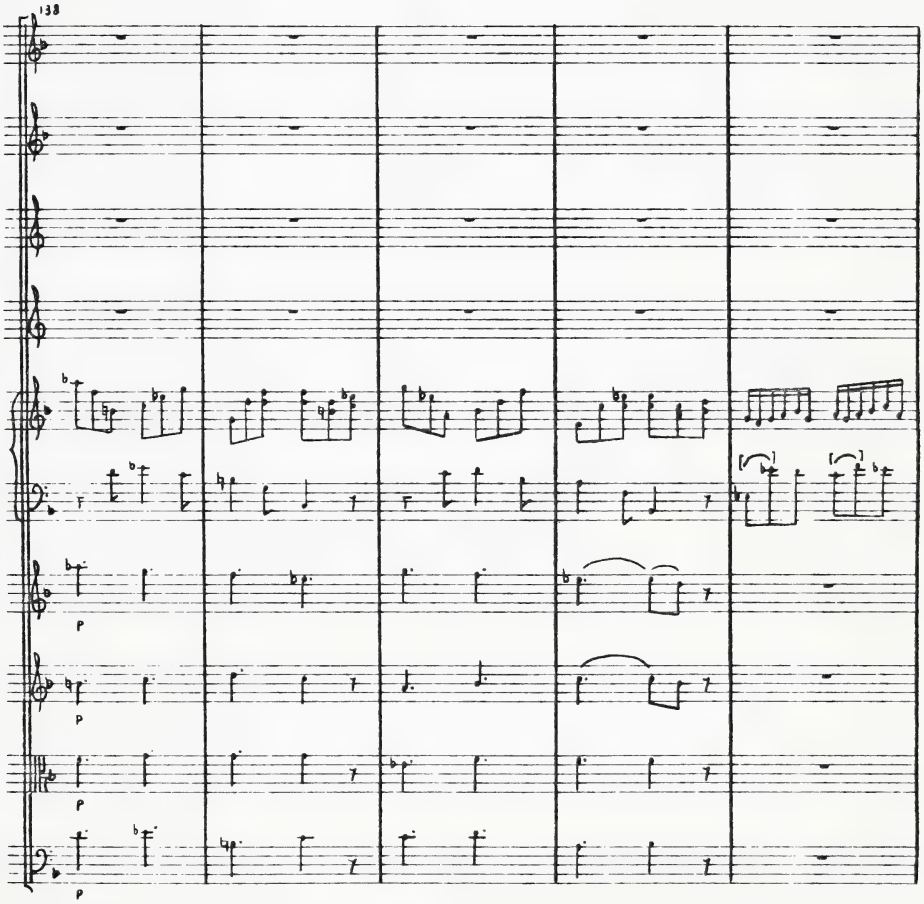
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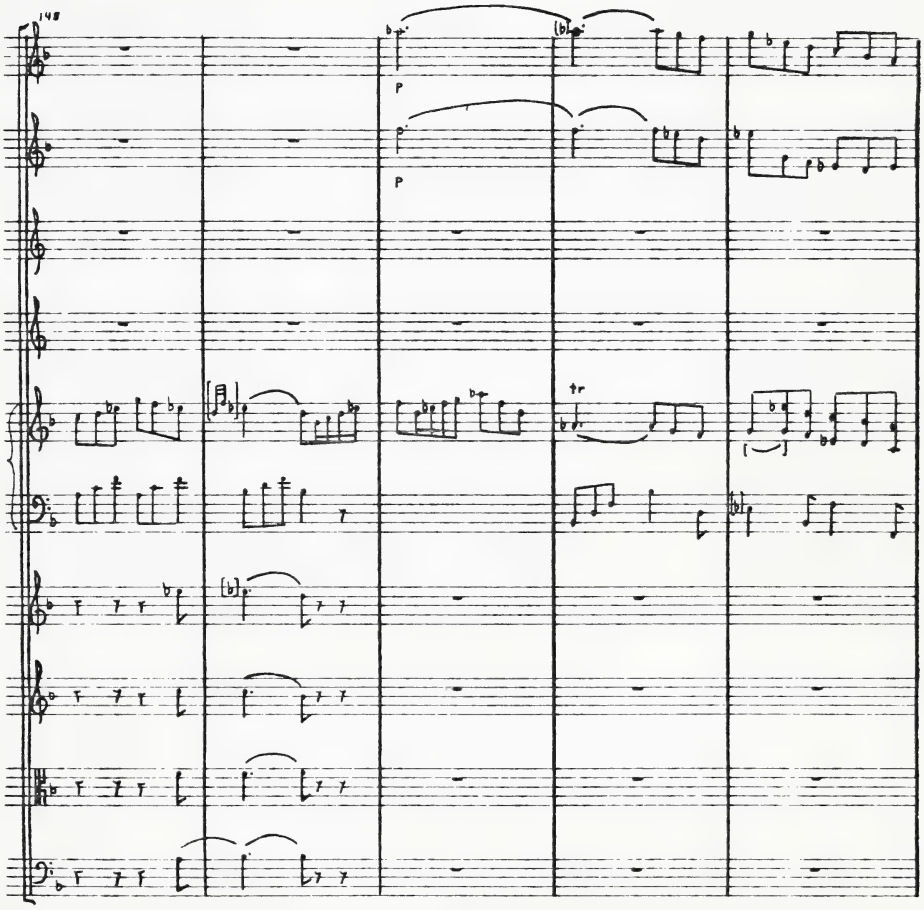
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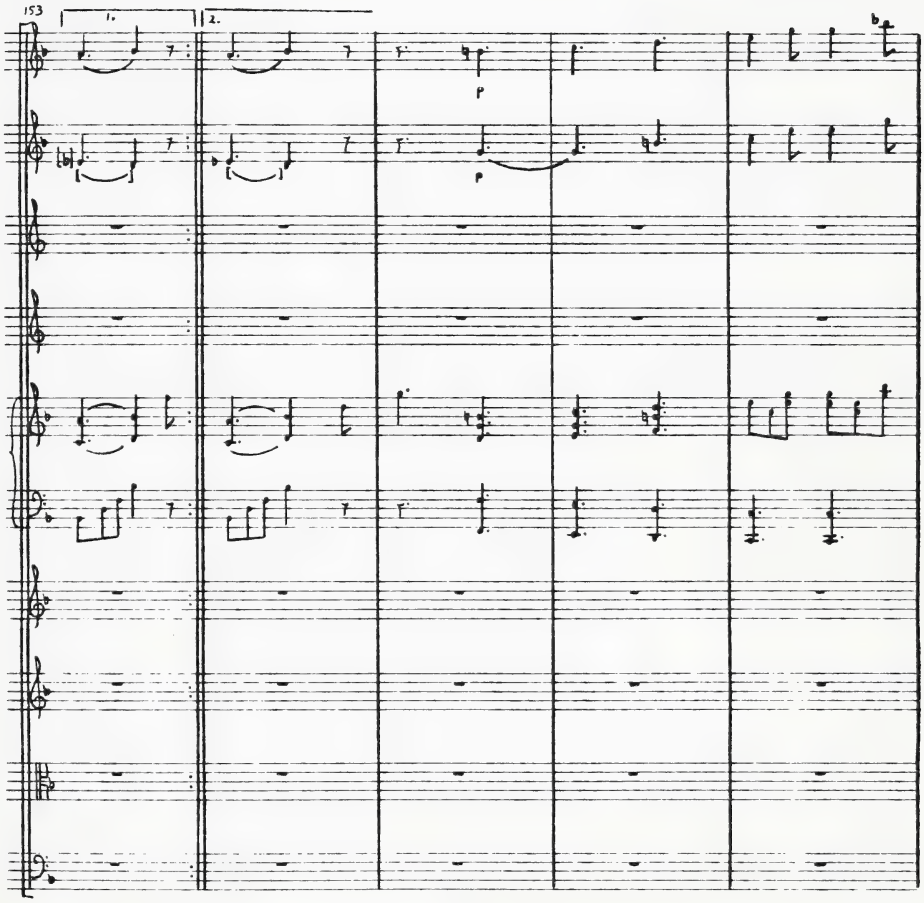
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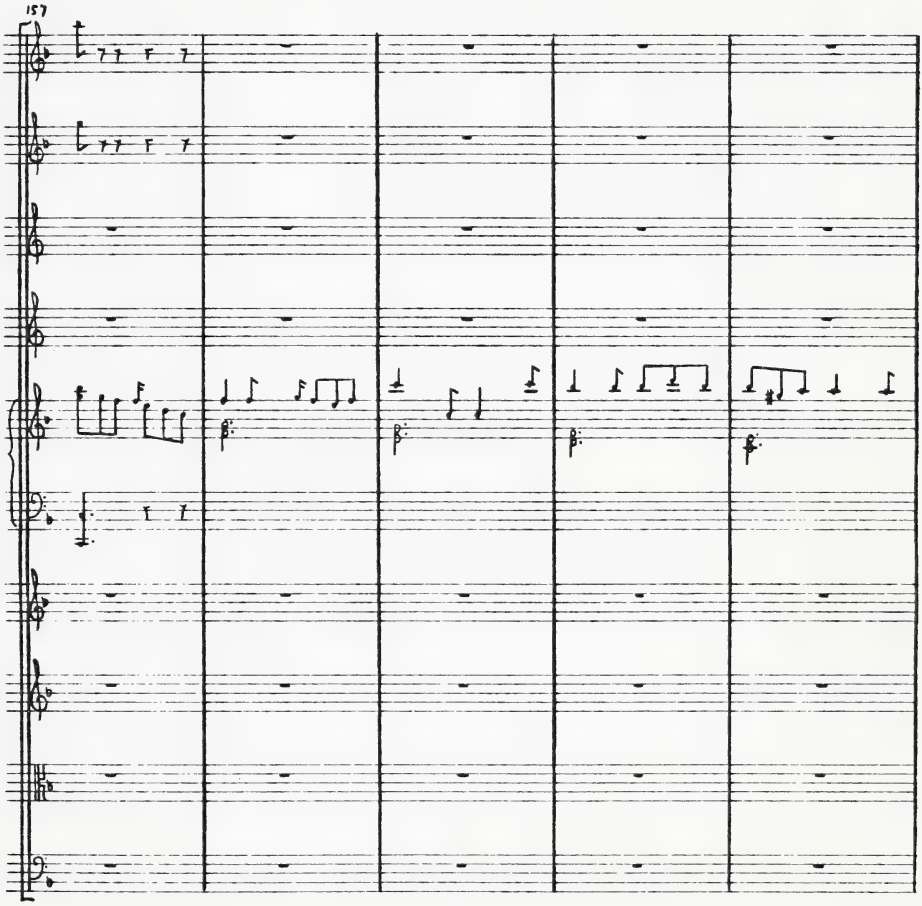
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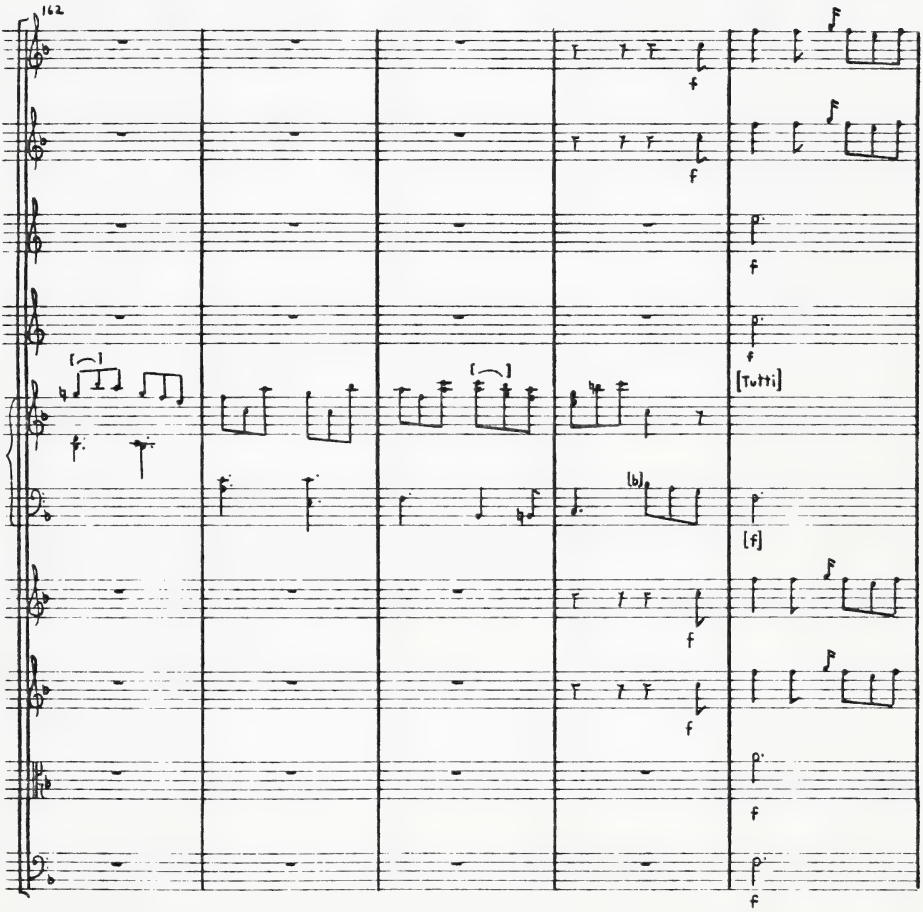
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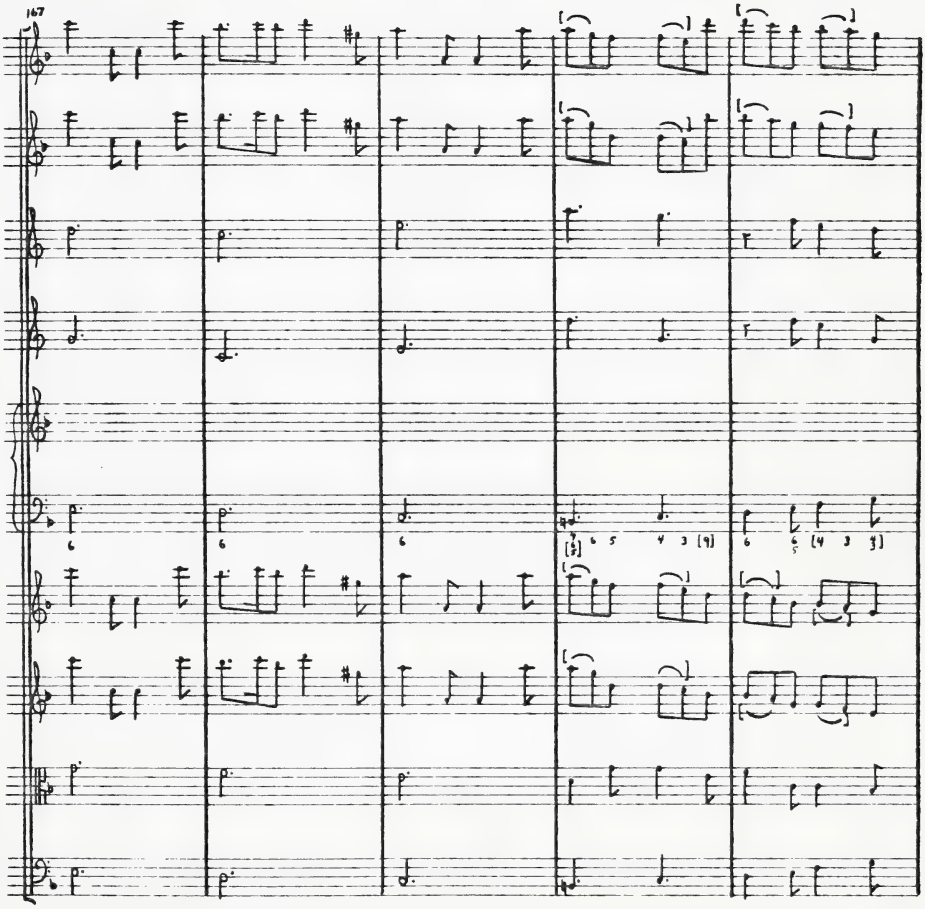
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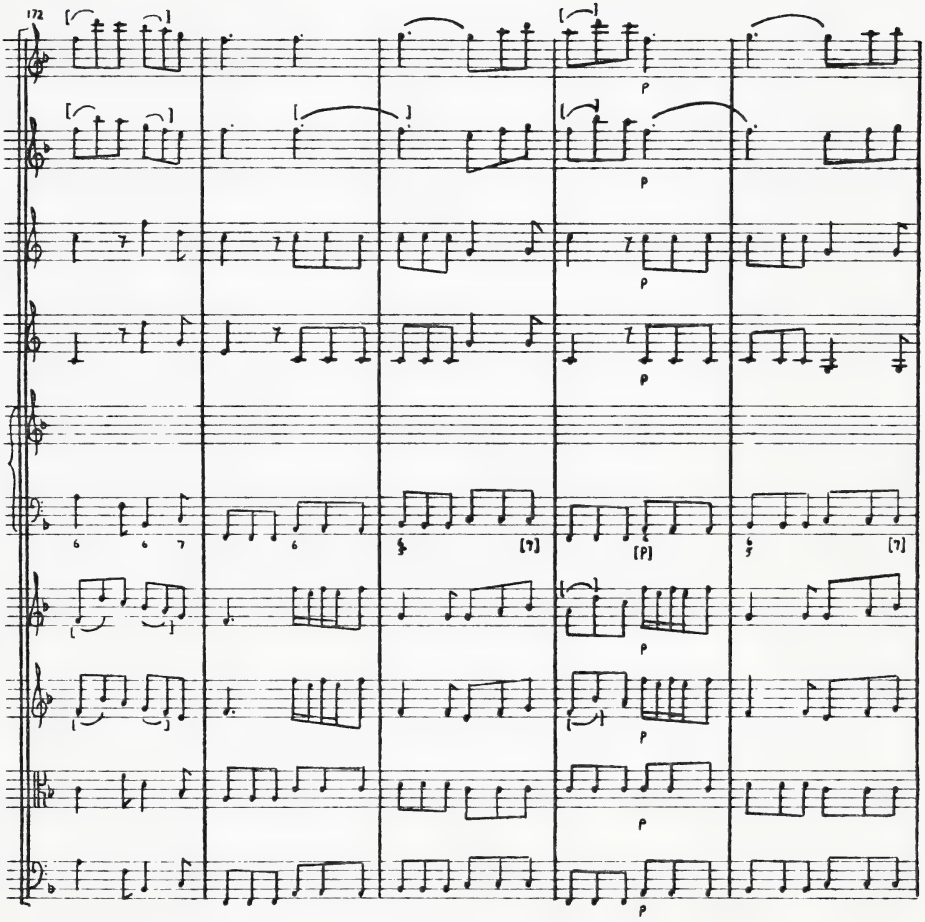
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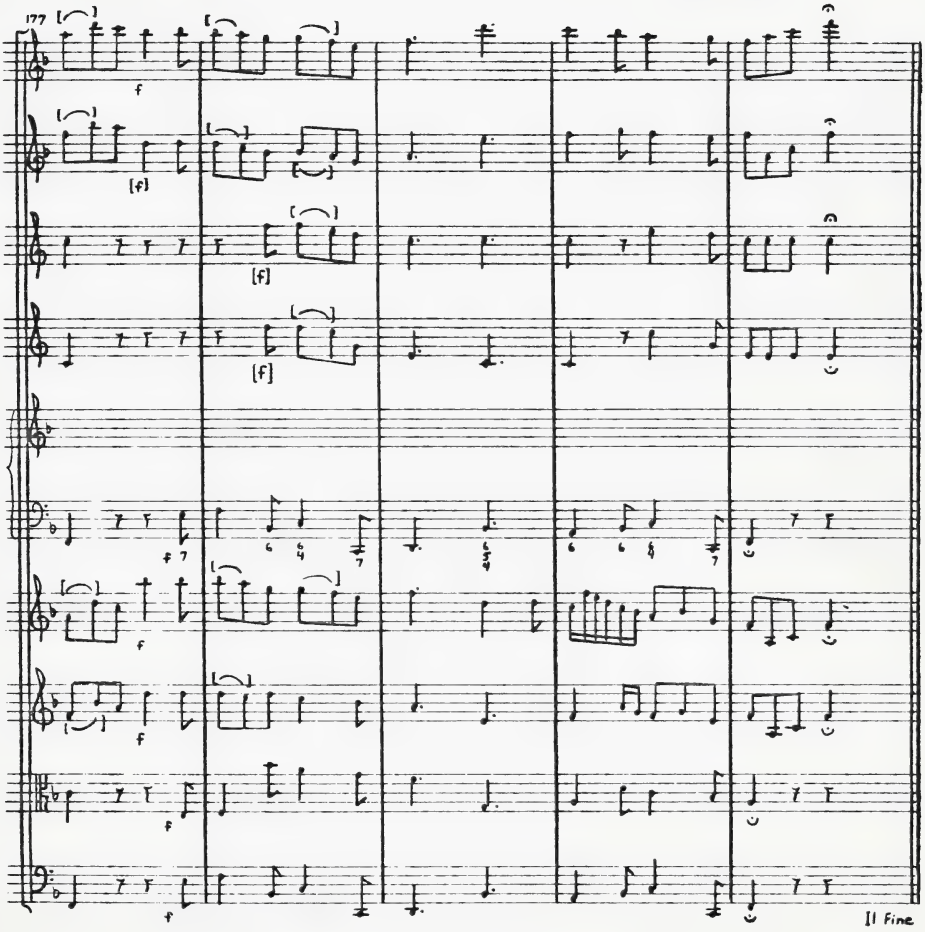
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II Fine

Concerto in E-Flat Major

J.C.F. Bach

Allegro

Oboe I

Oboe II

Corno I in E♭

Corno II in E♭

[Tutti]

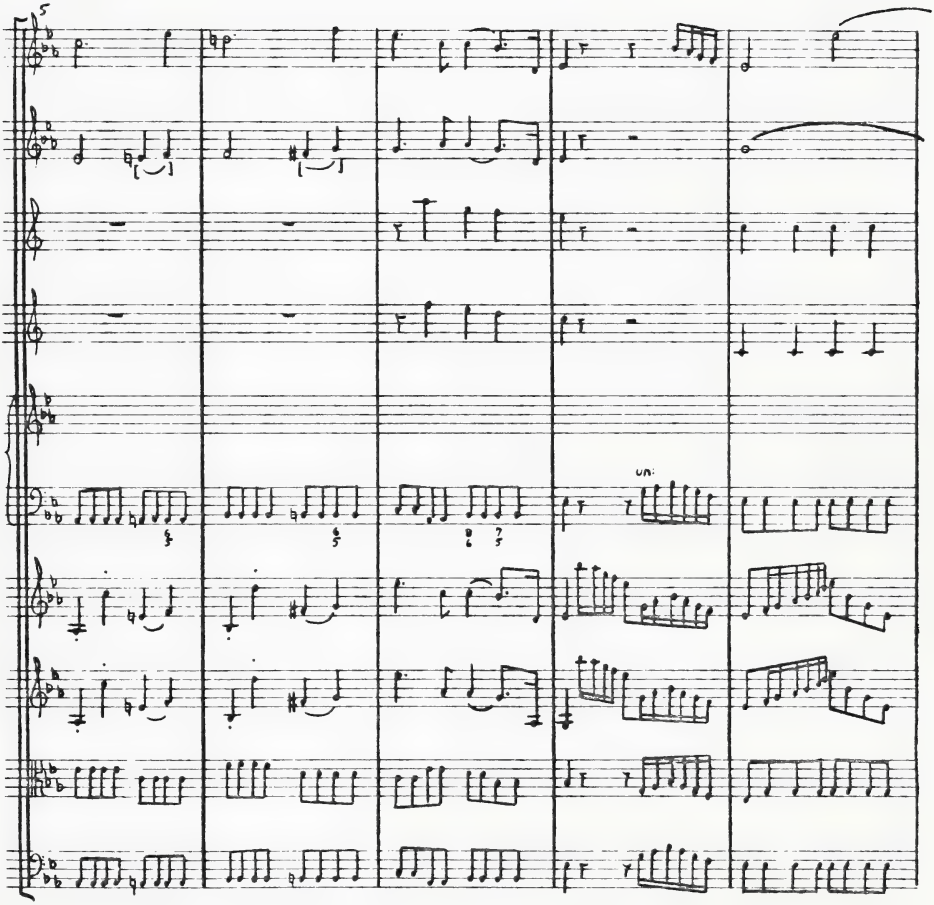
Cembalo concertato

Violino I

Violino II

Viola

Basso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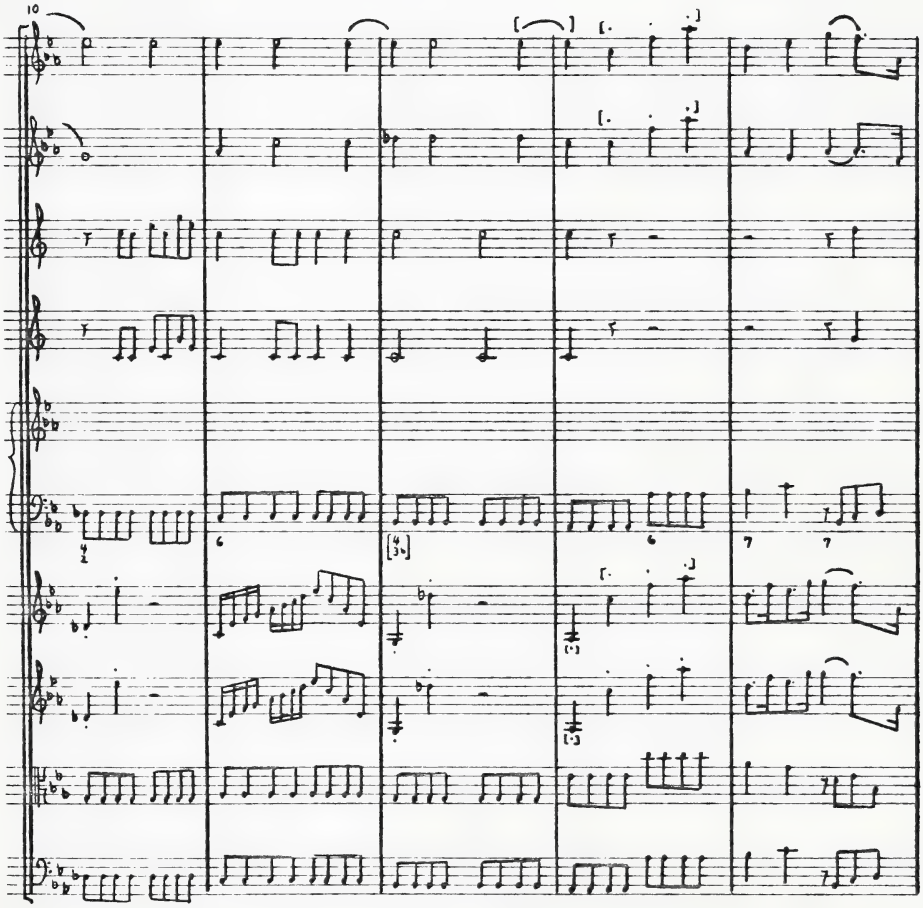

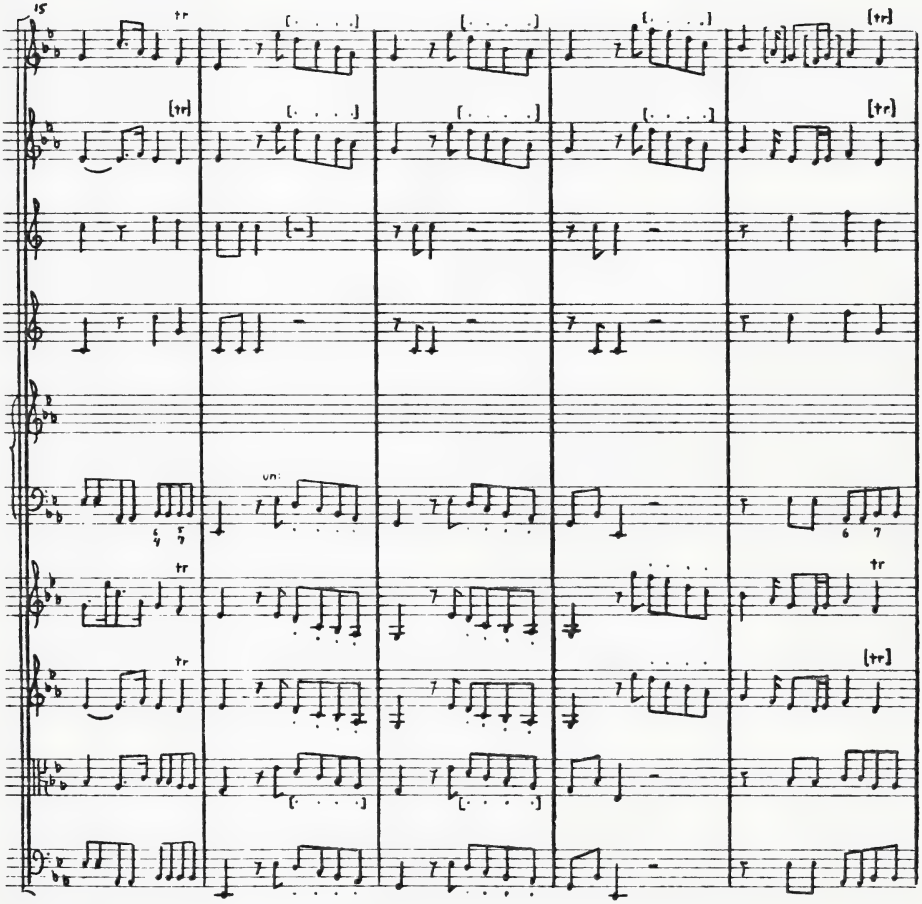
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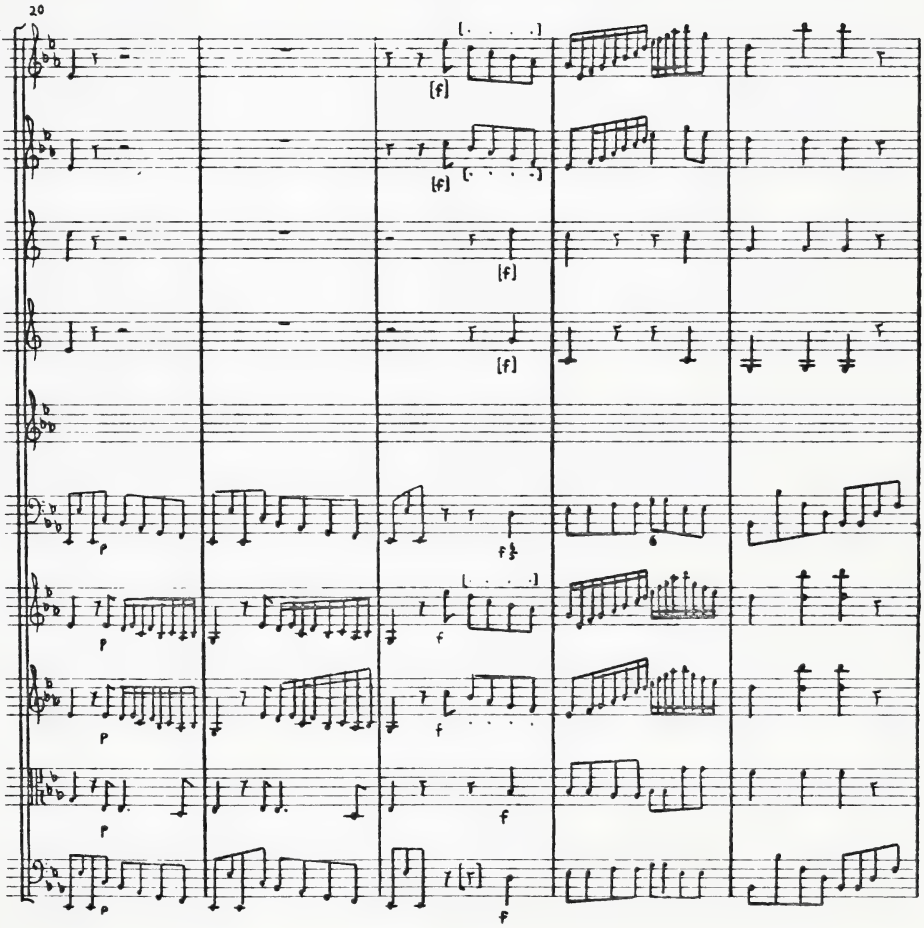
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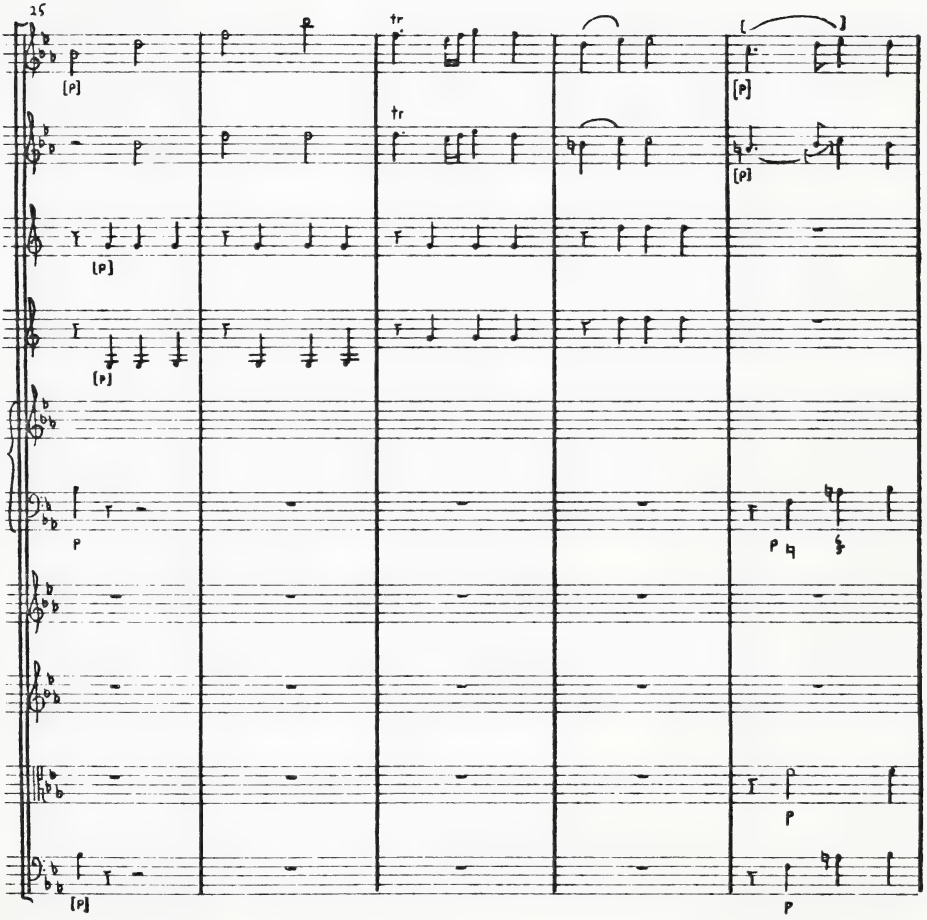
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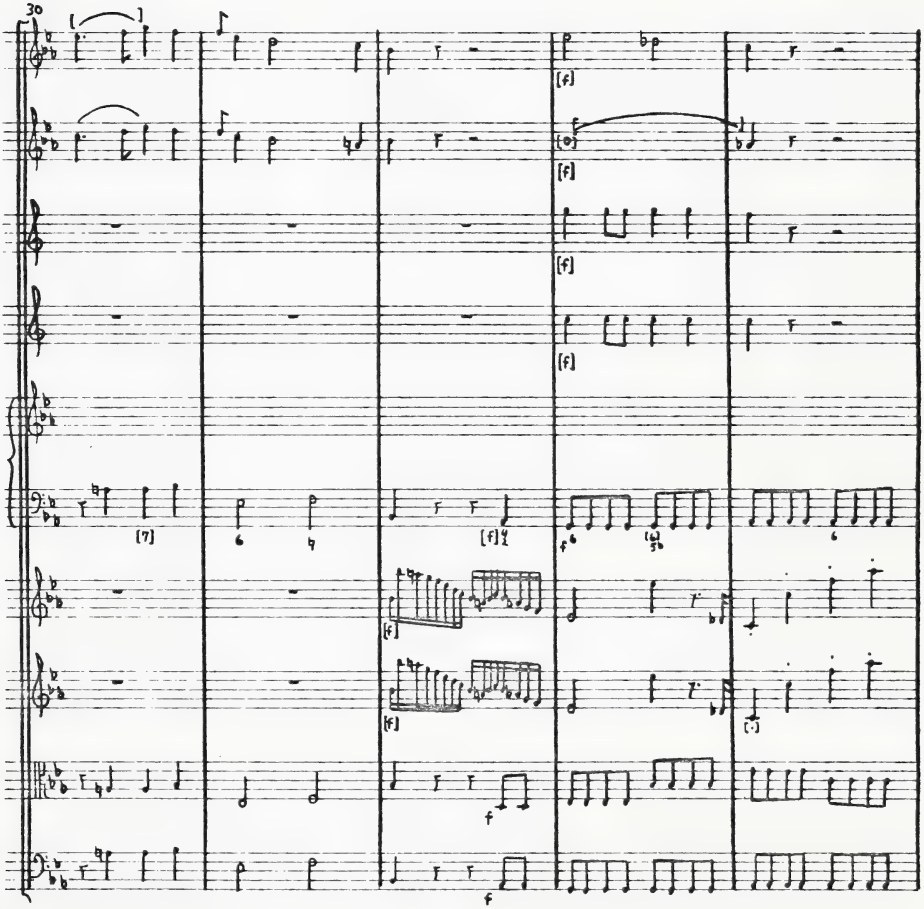
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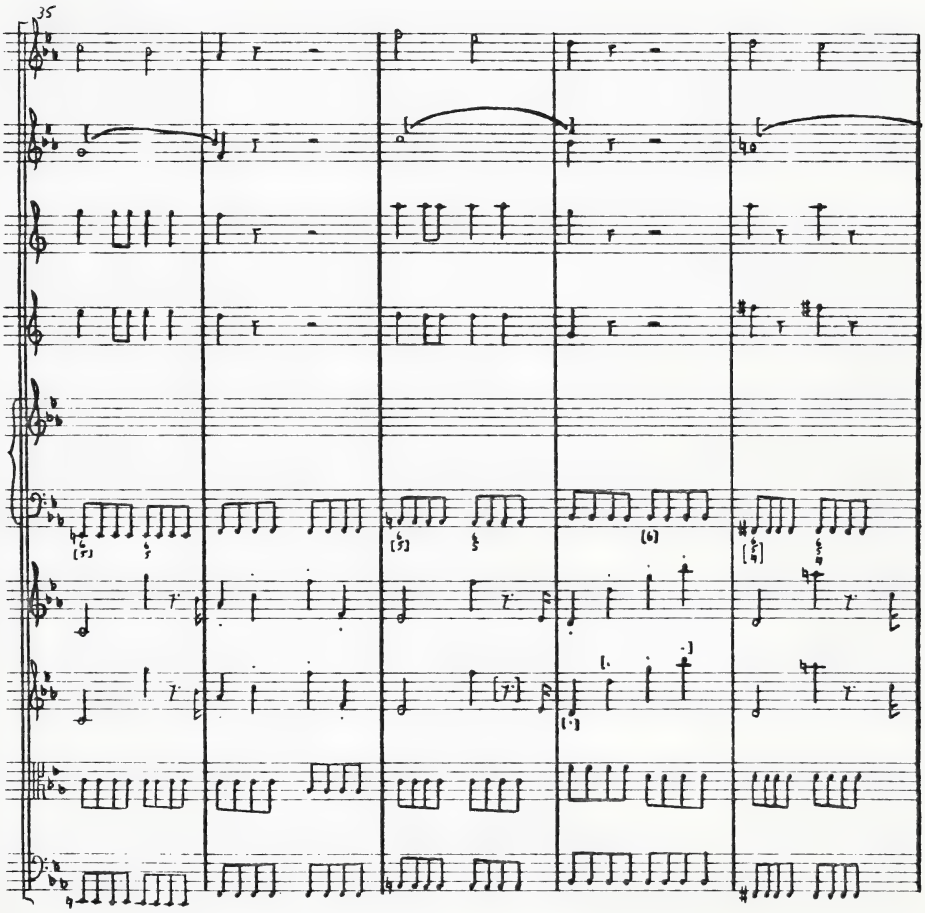
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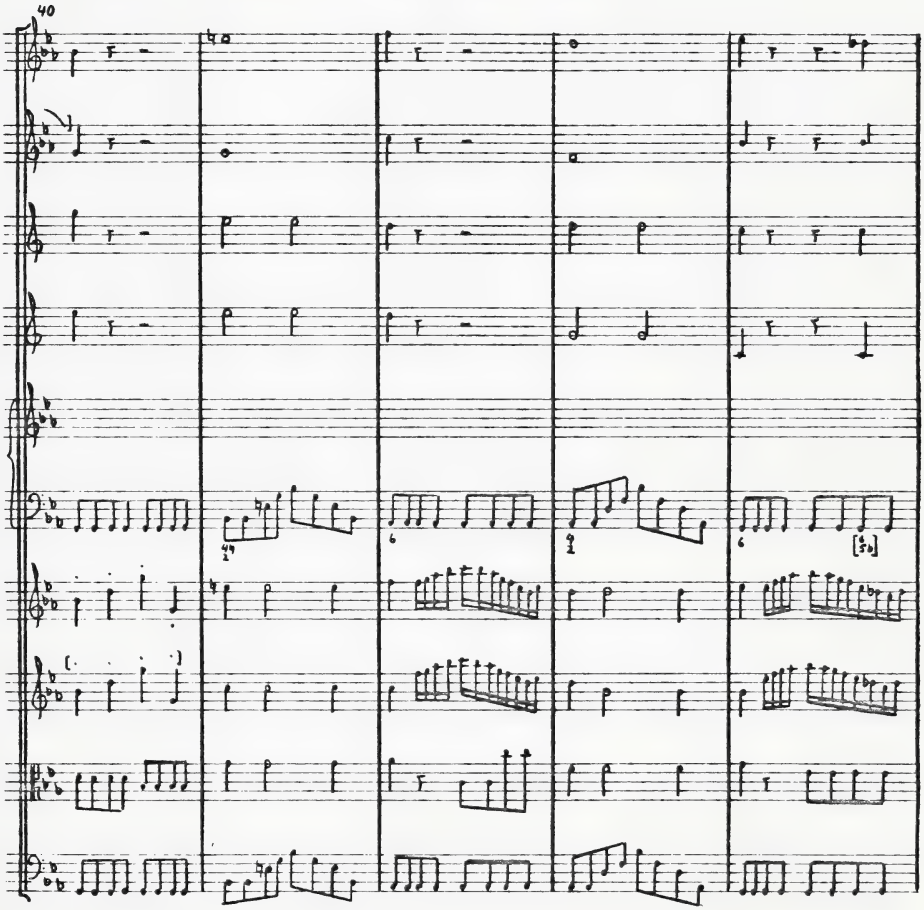
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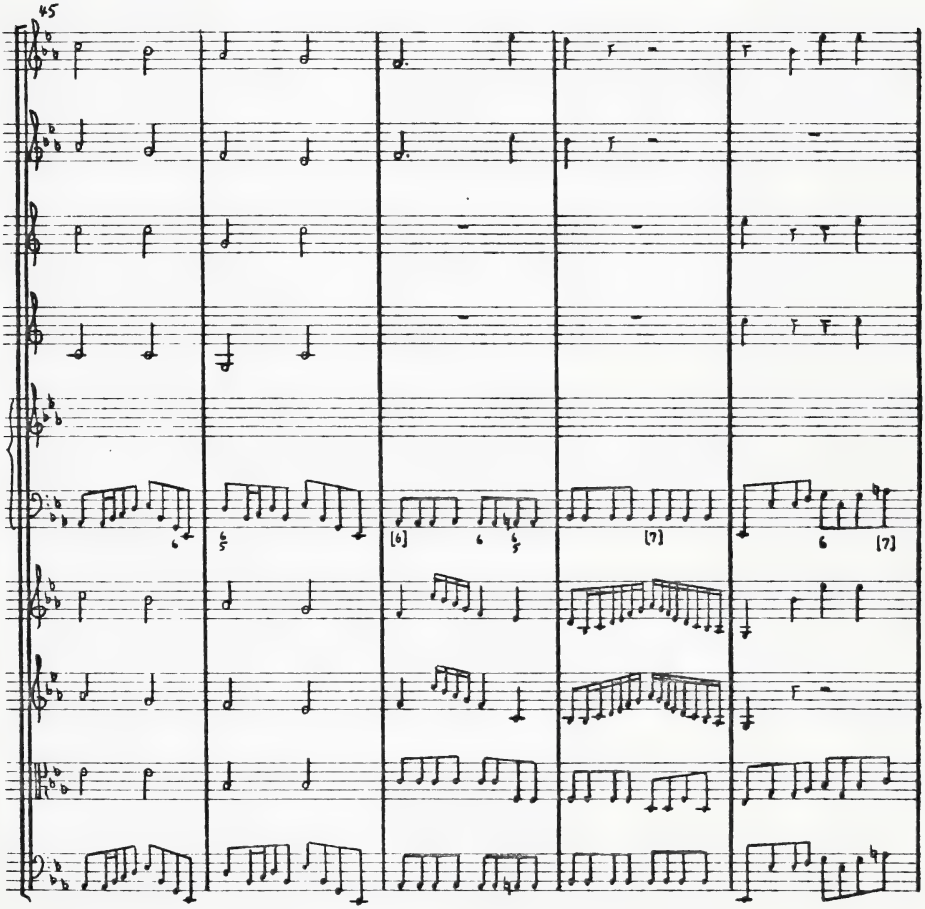
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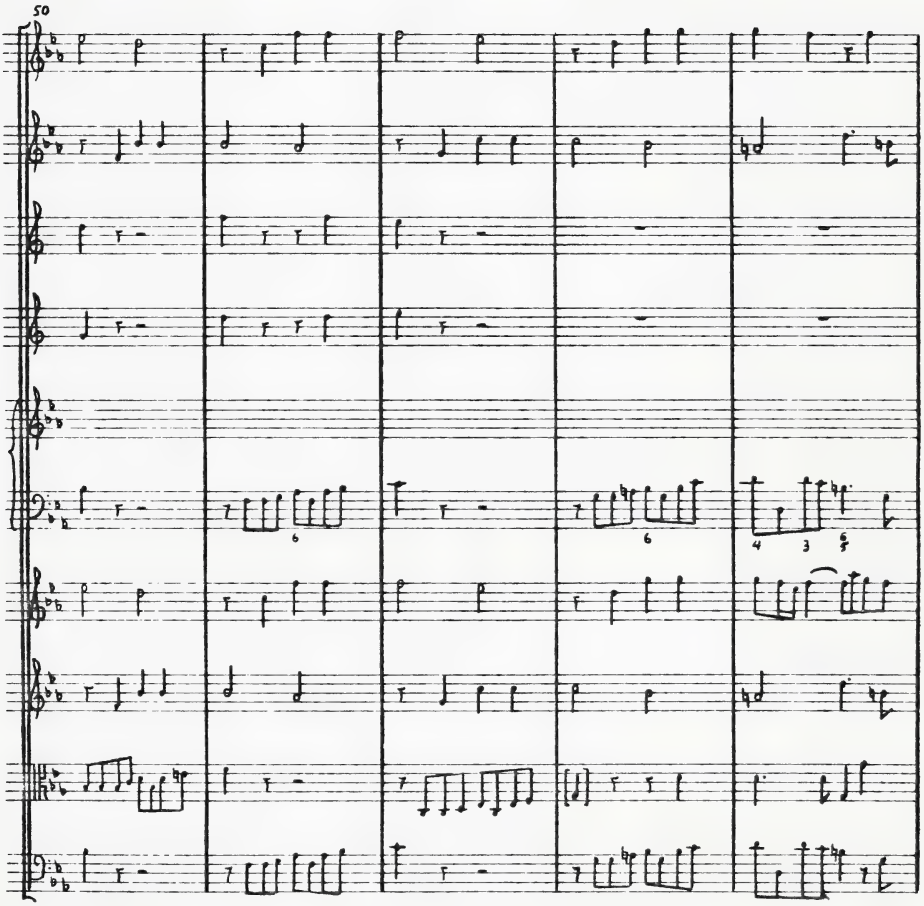
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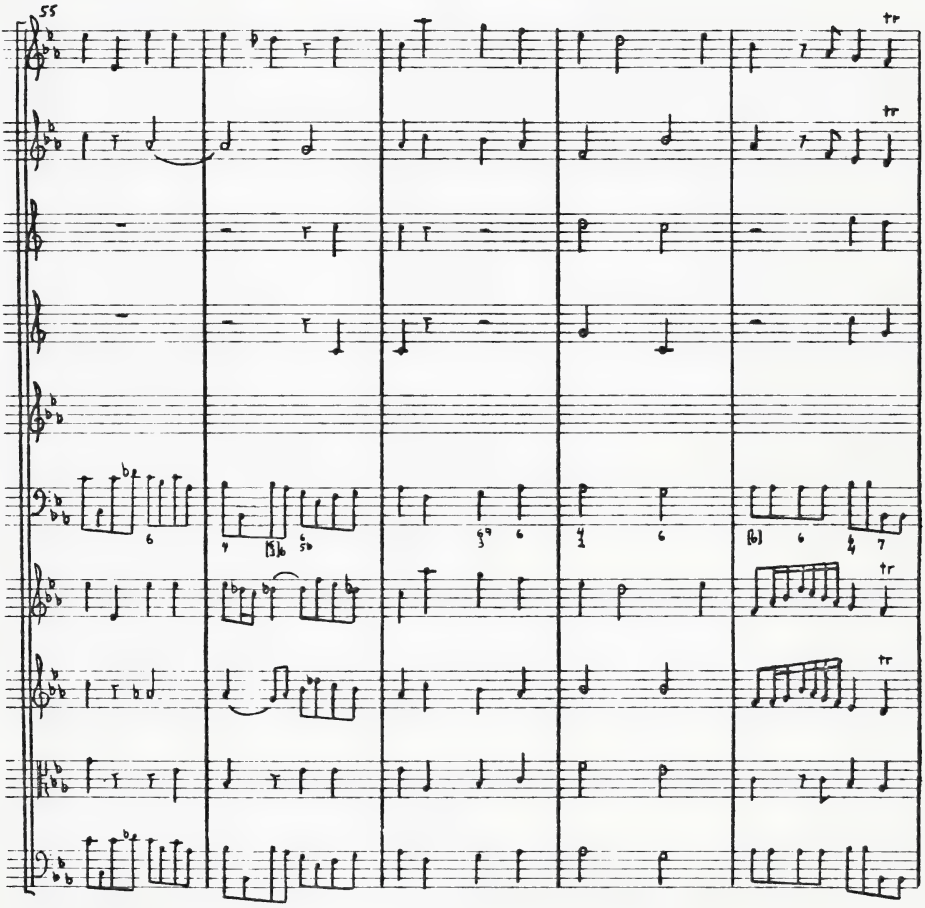
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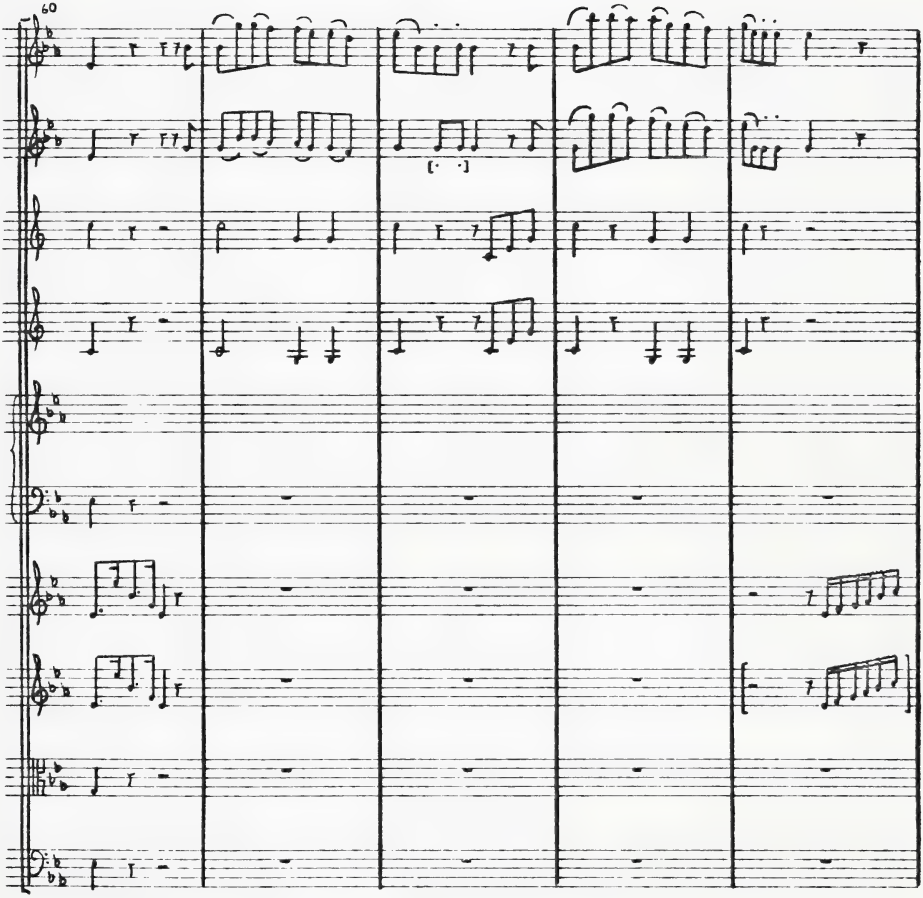

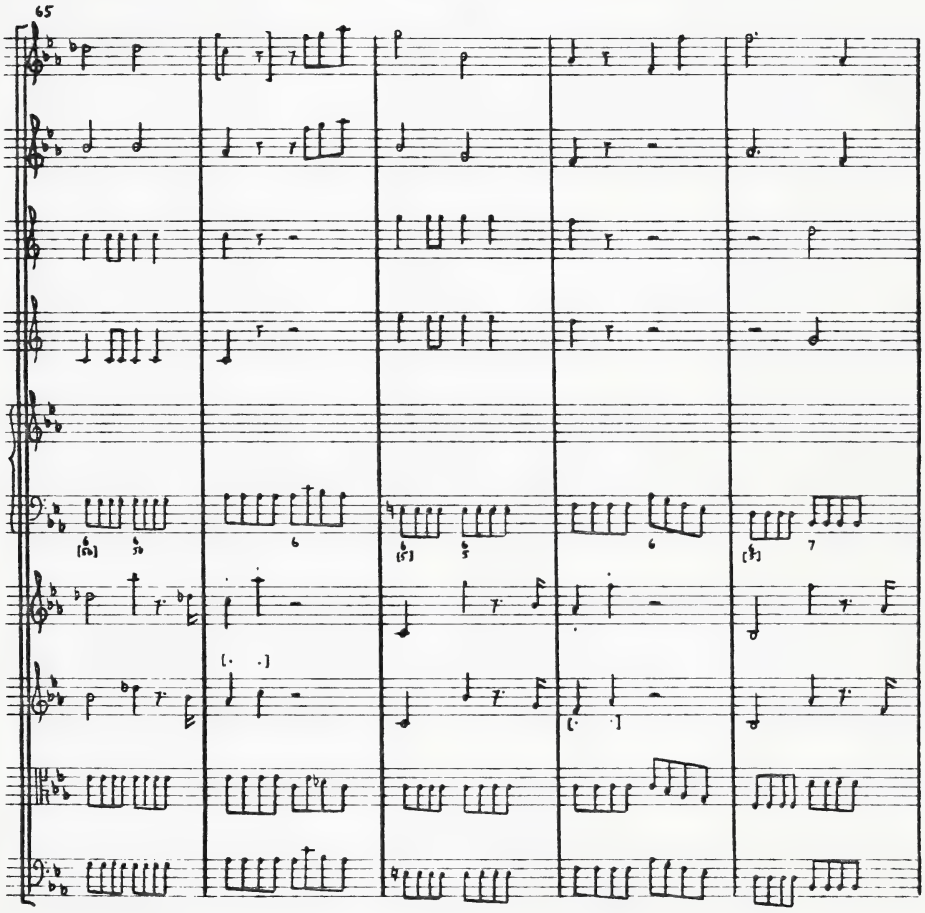

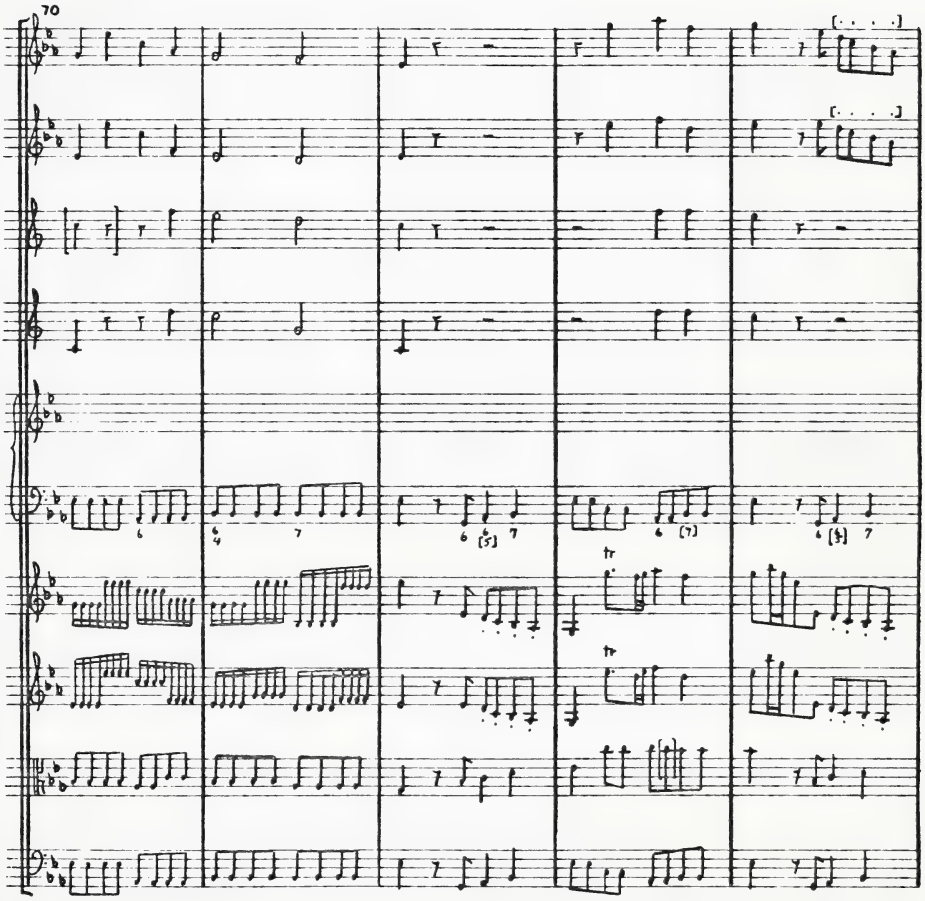
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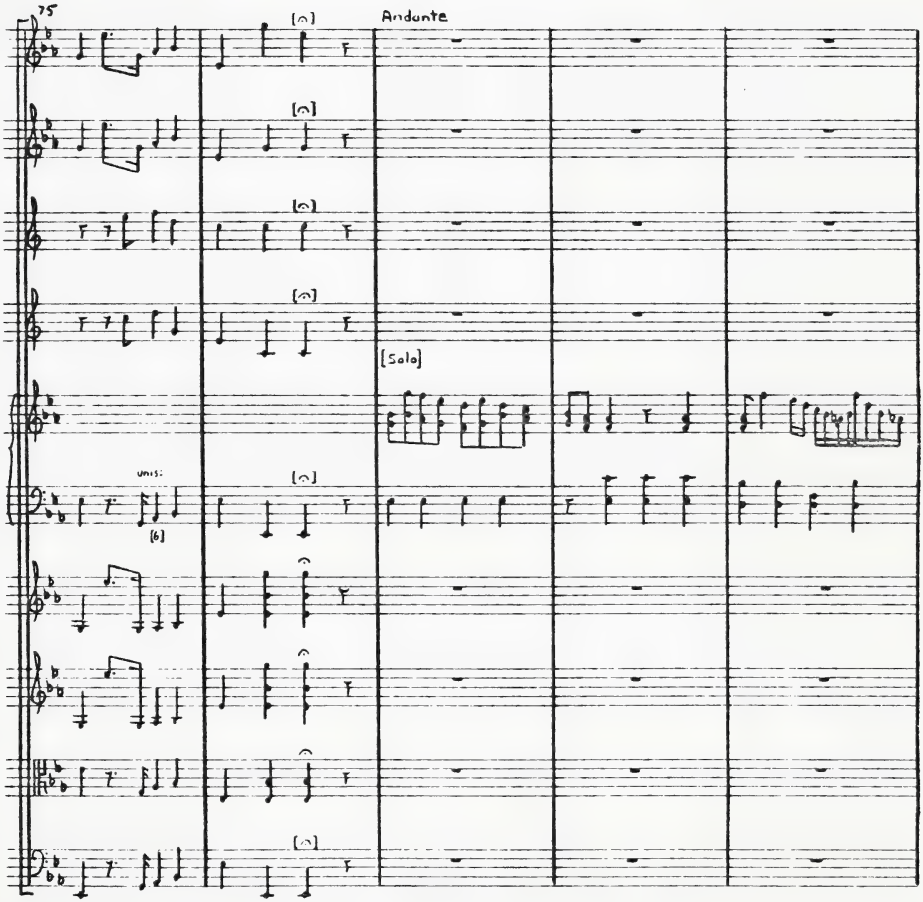
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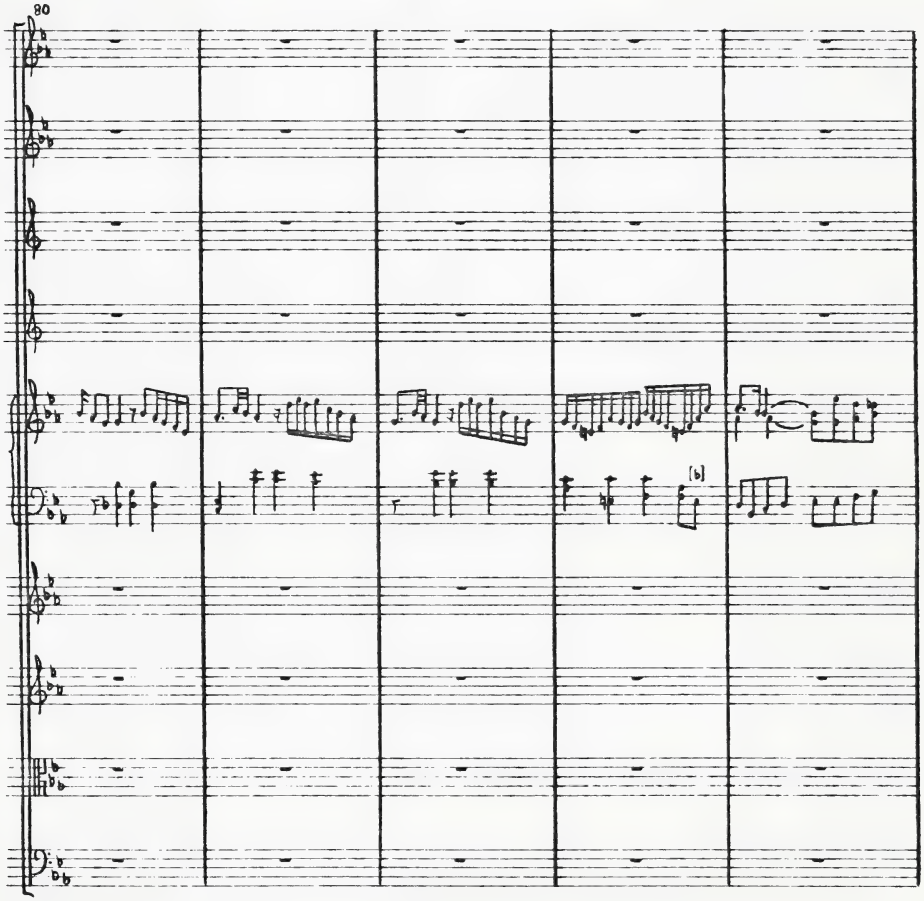
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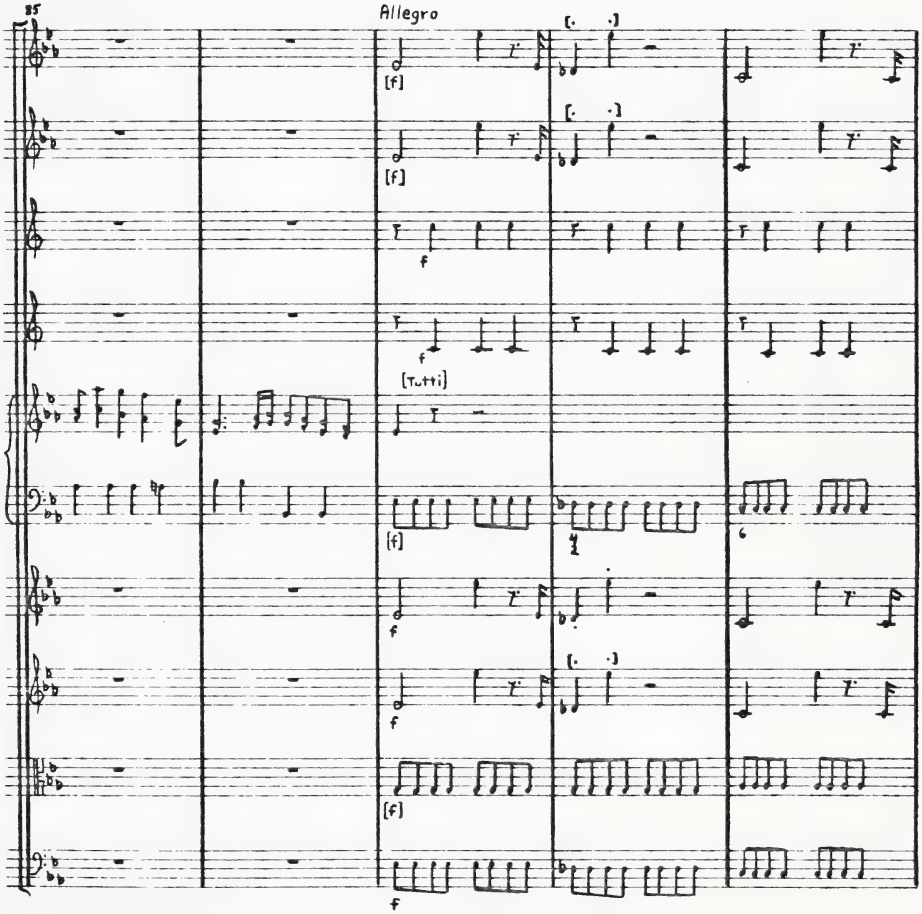
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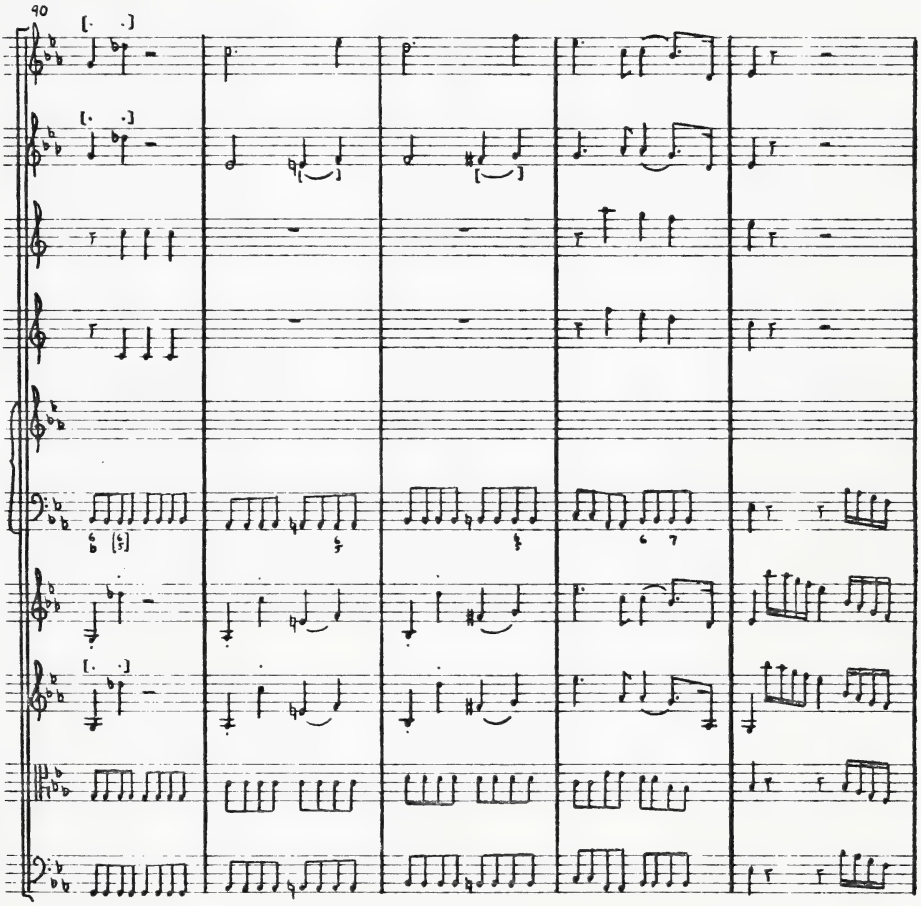
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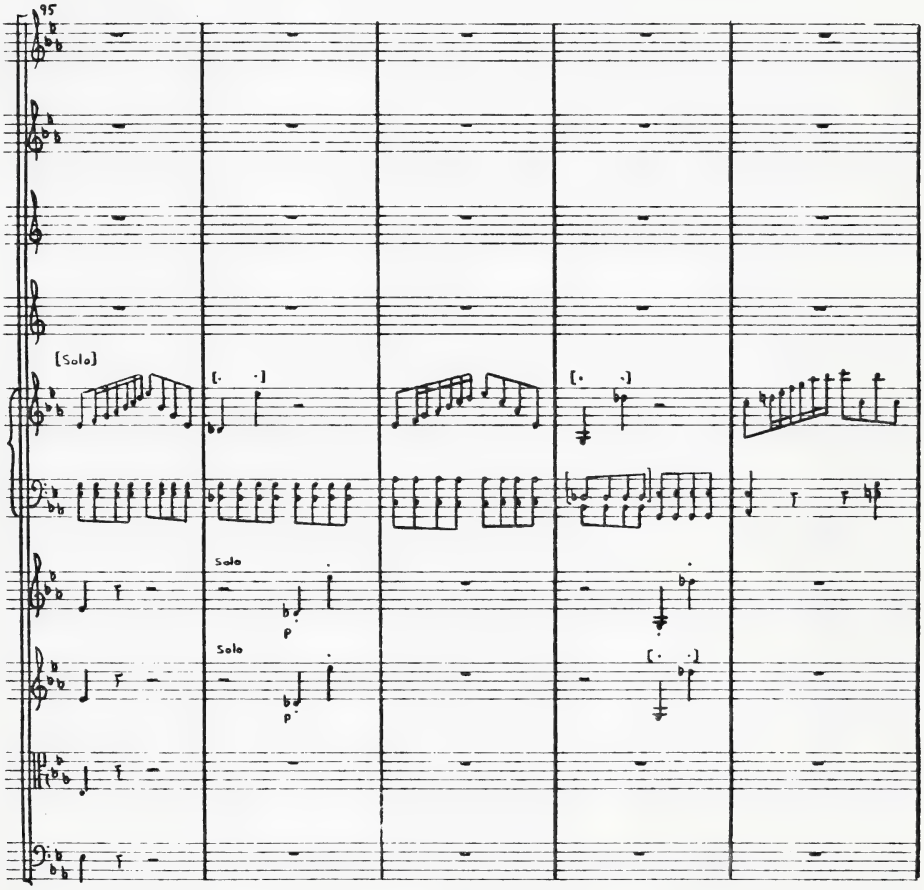
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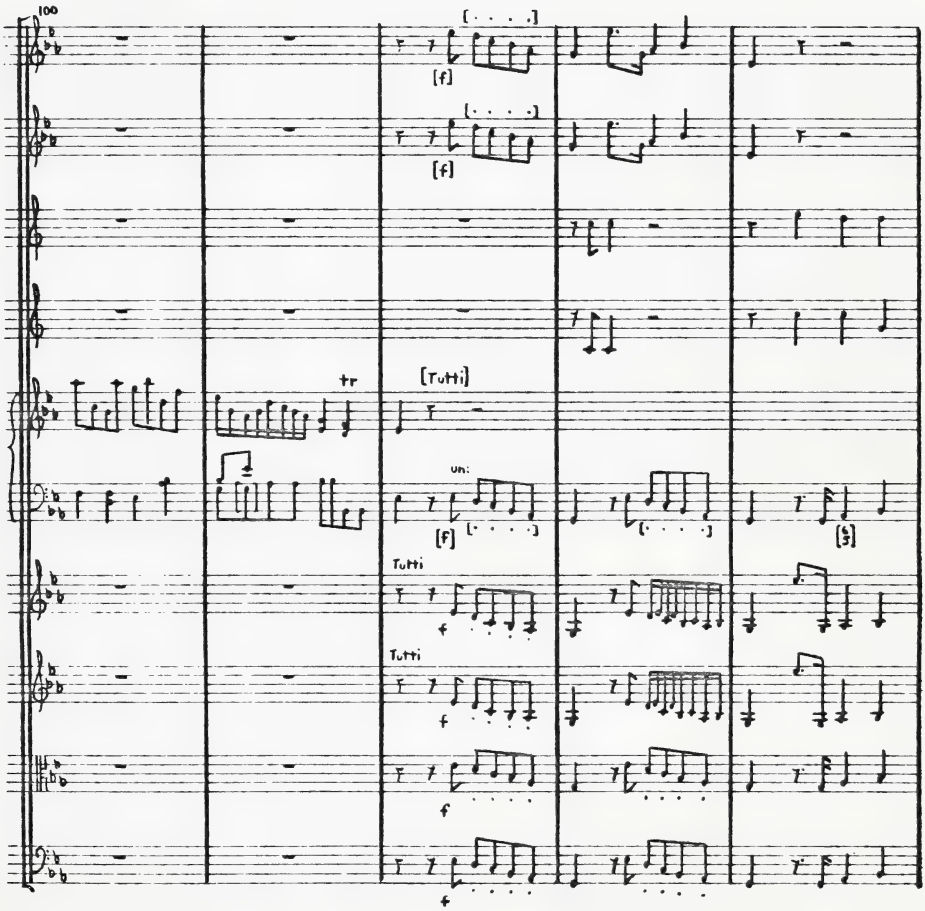
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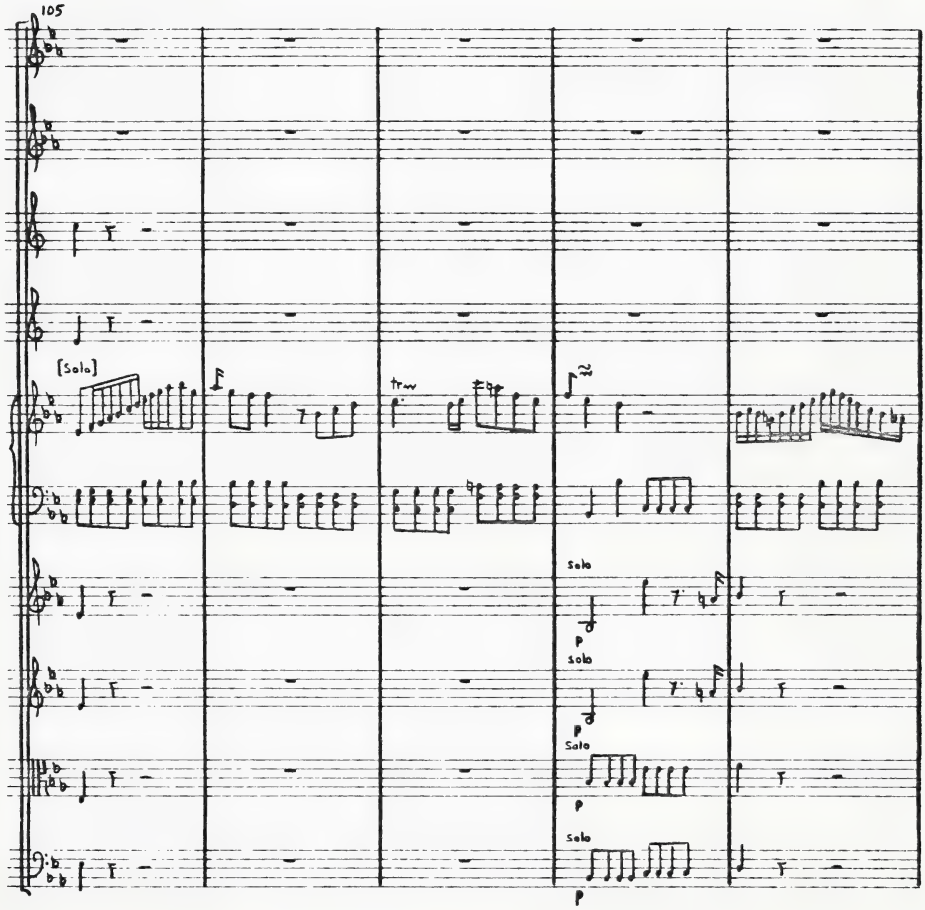
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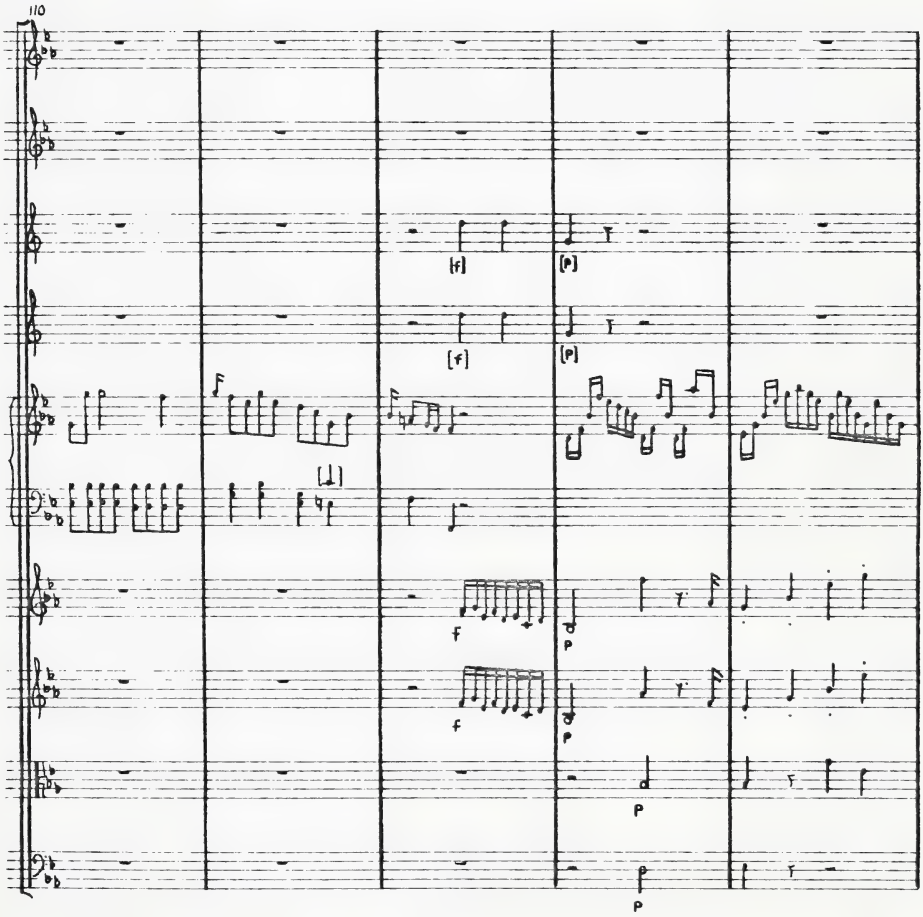
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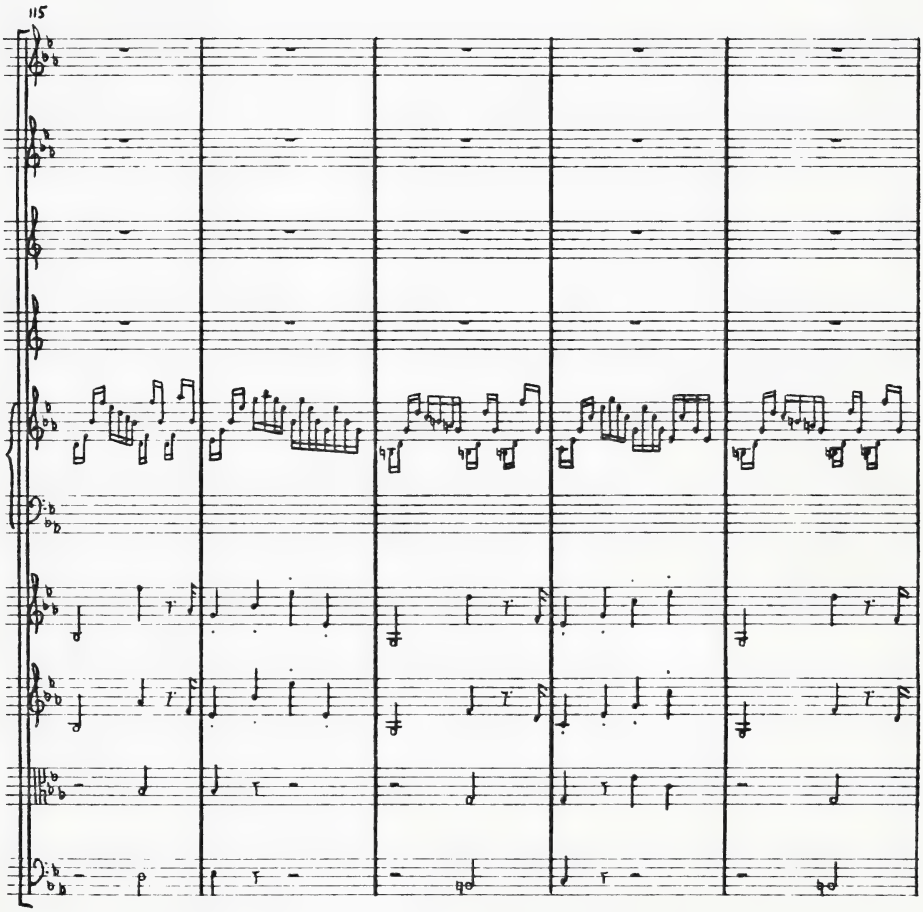
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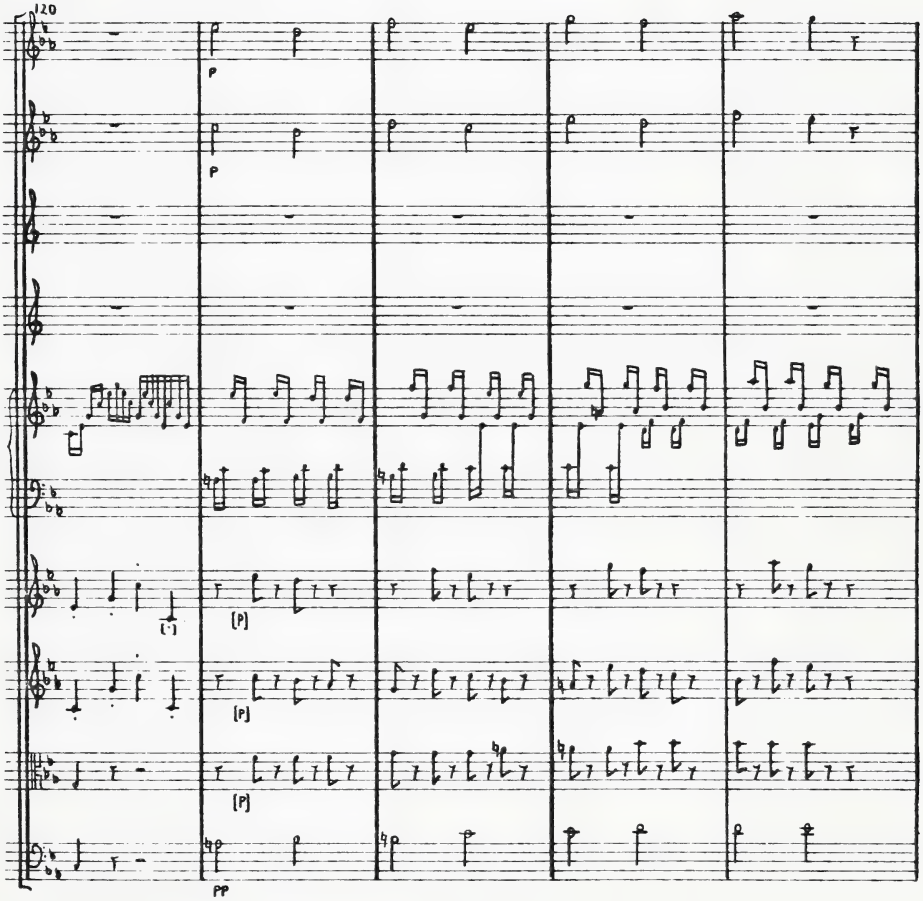
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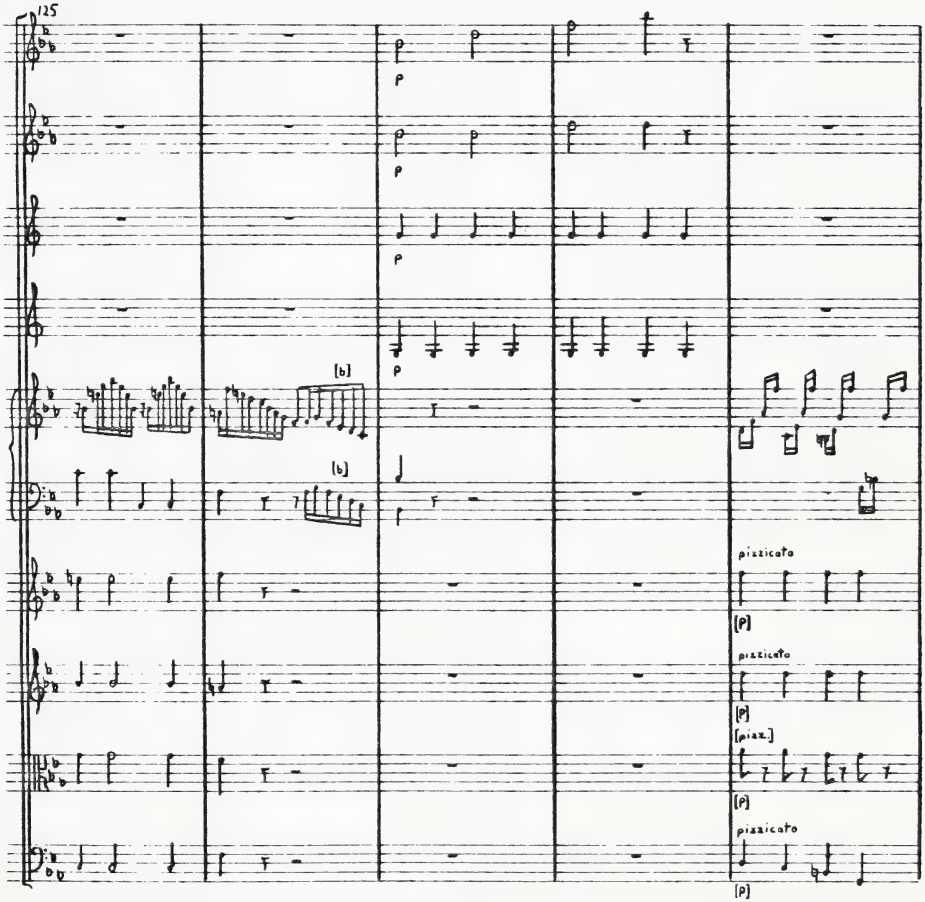
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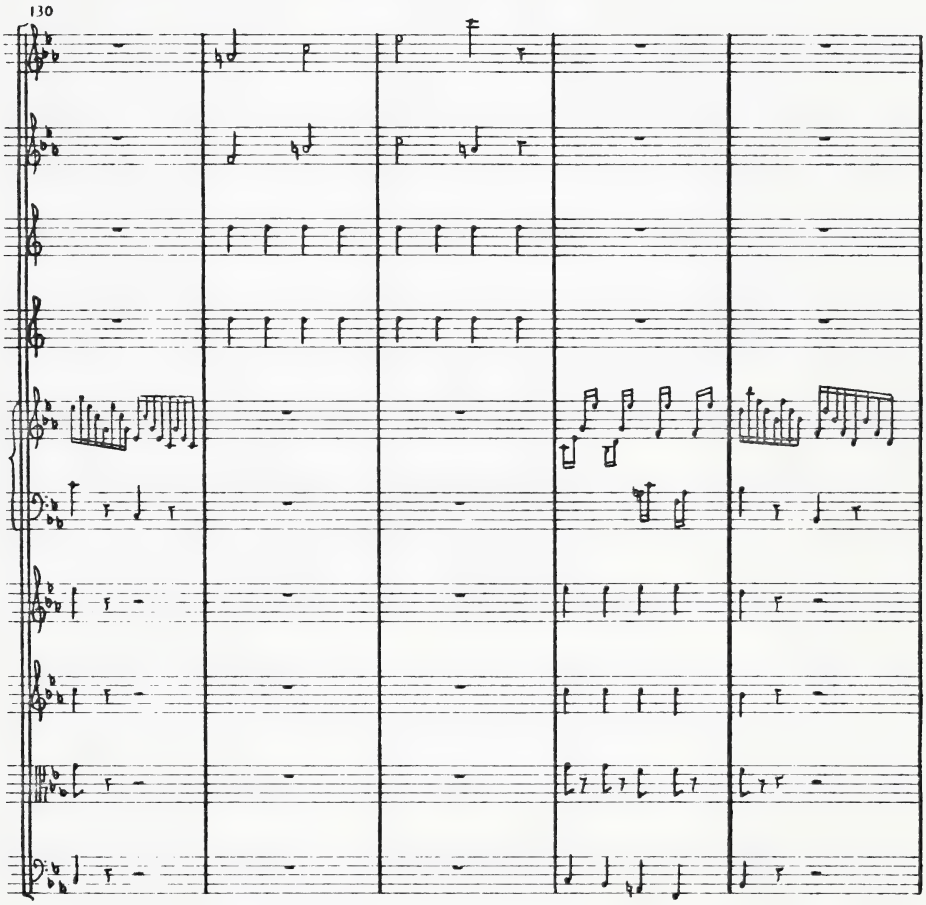
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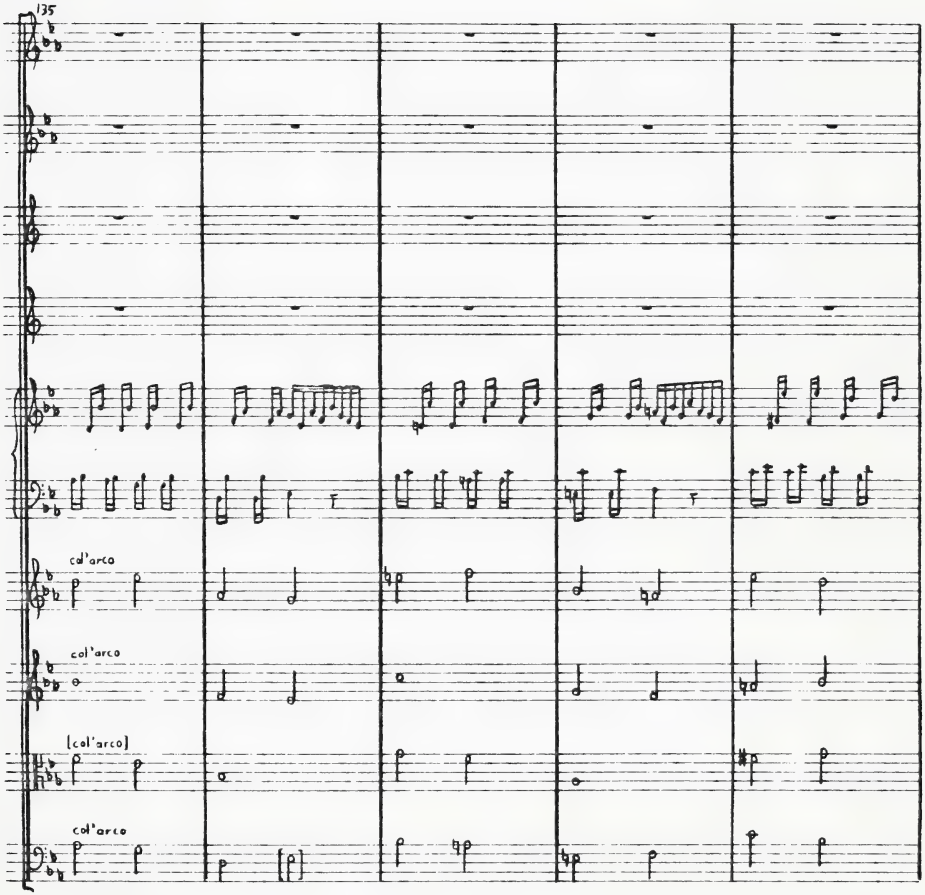
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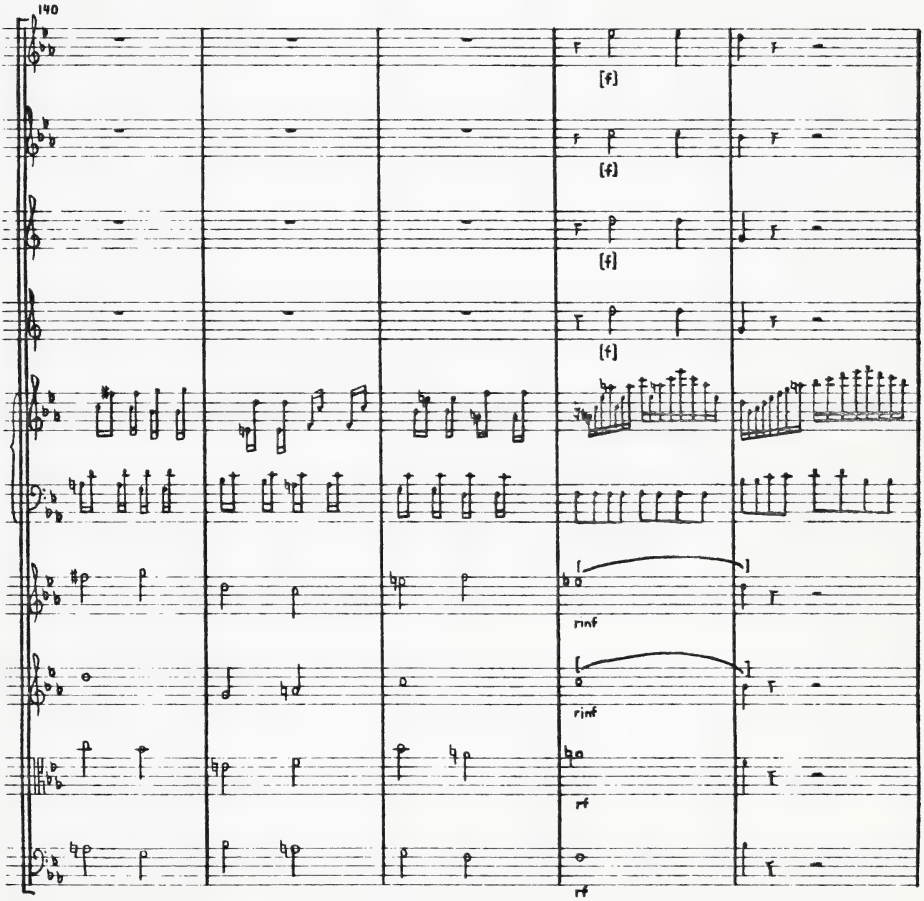
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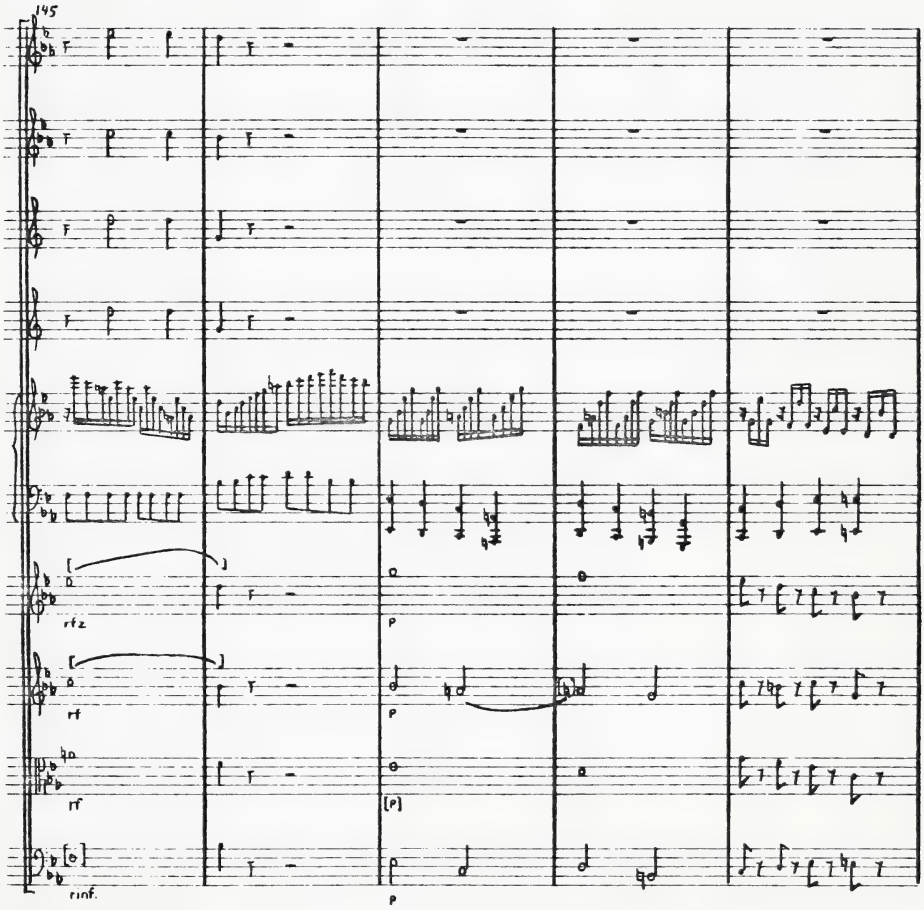
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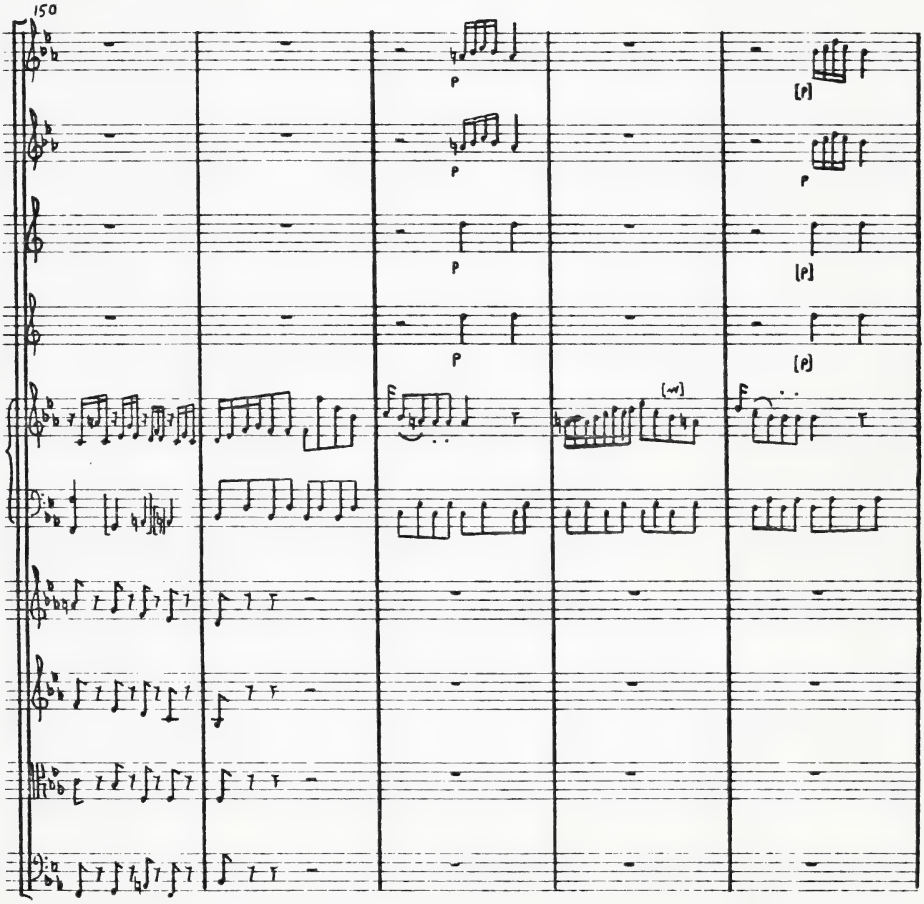
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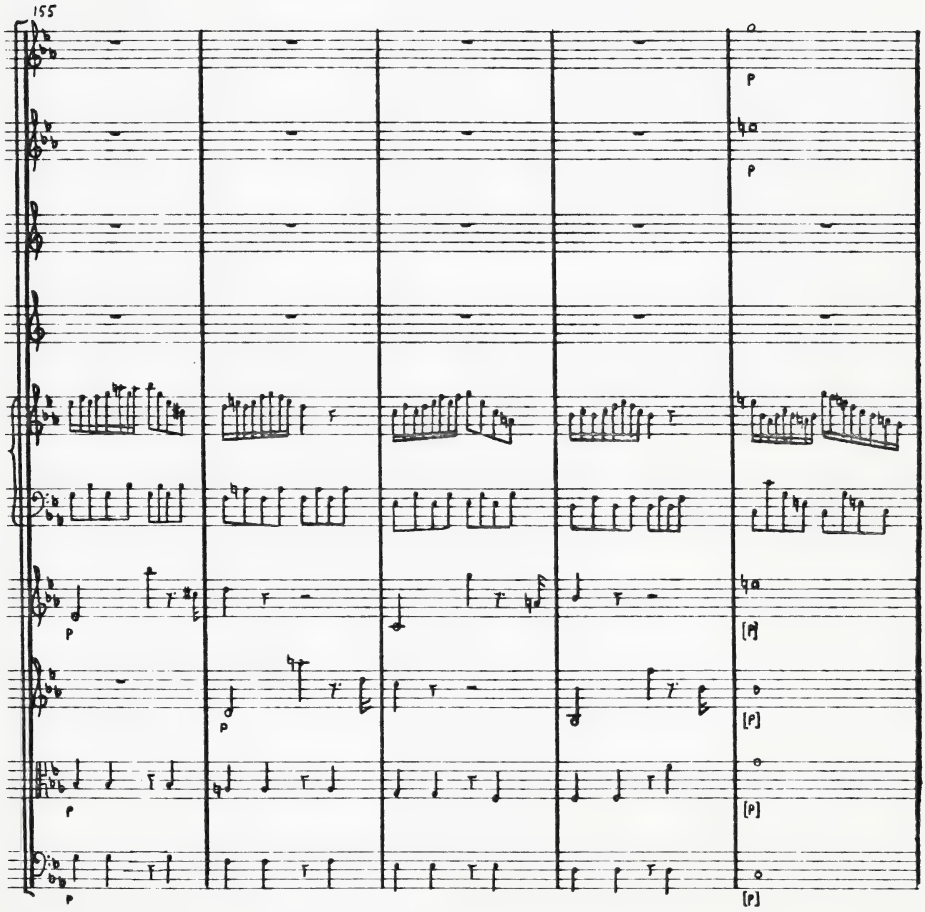
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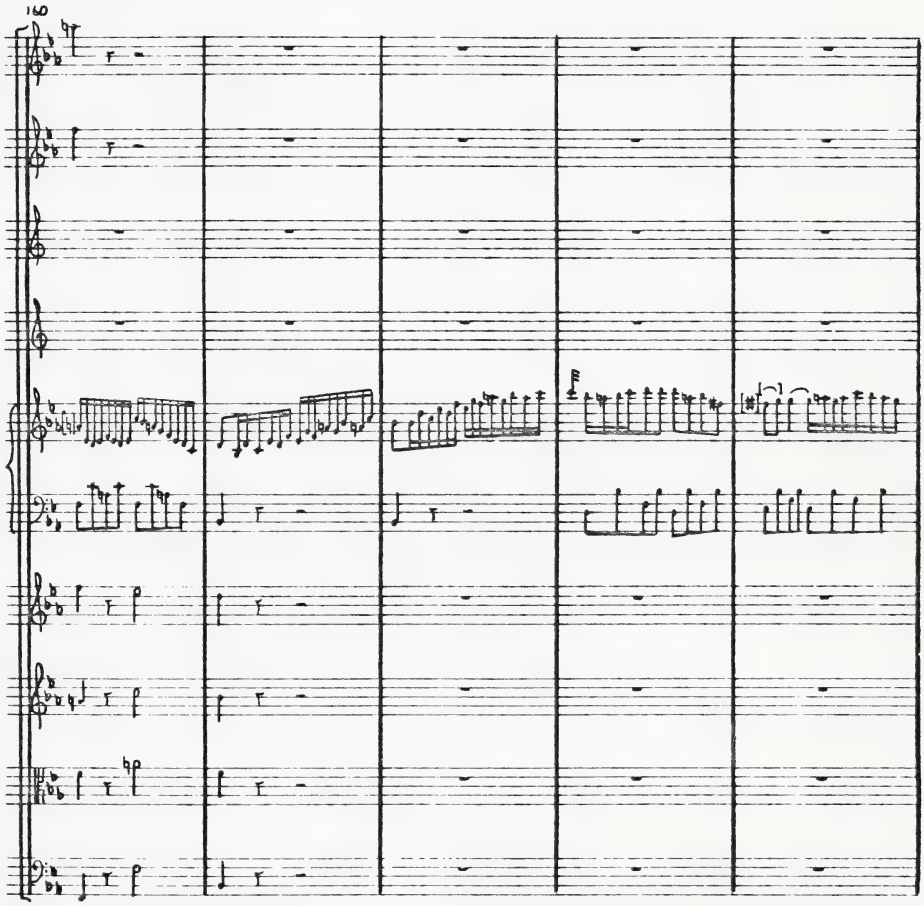

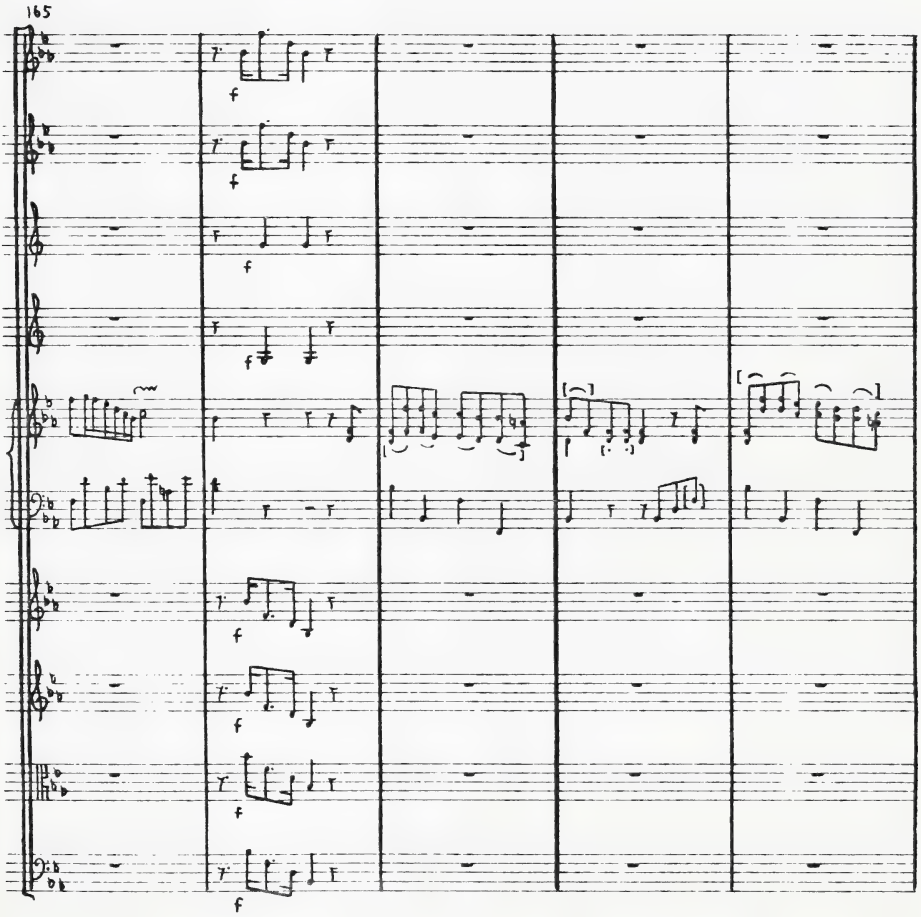
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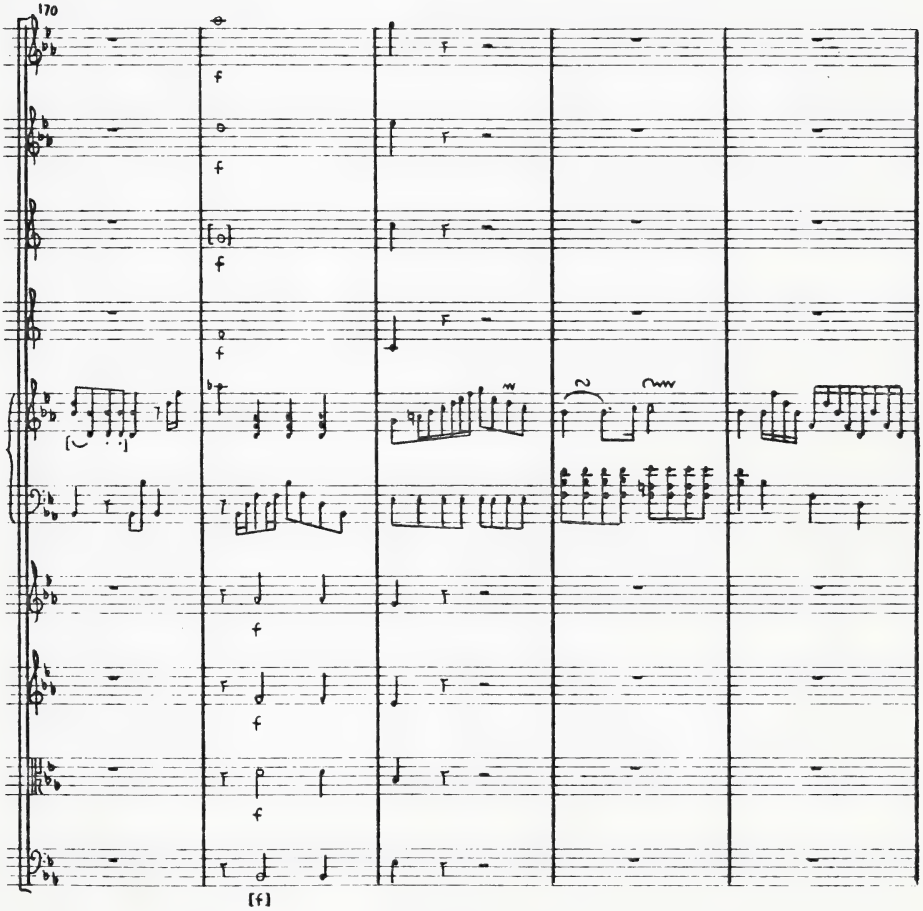
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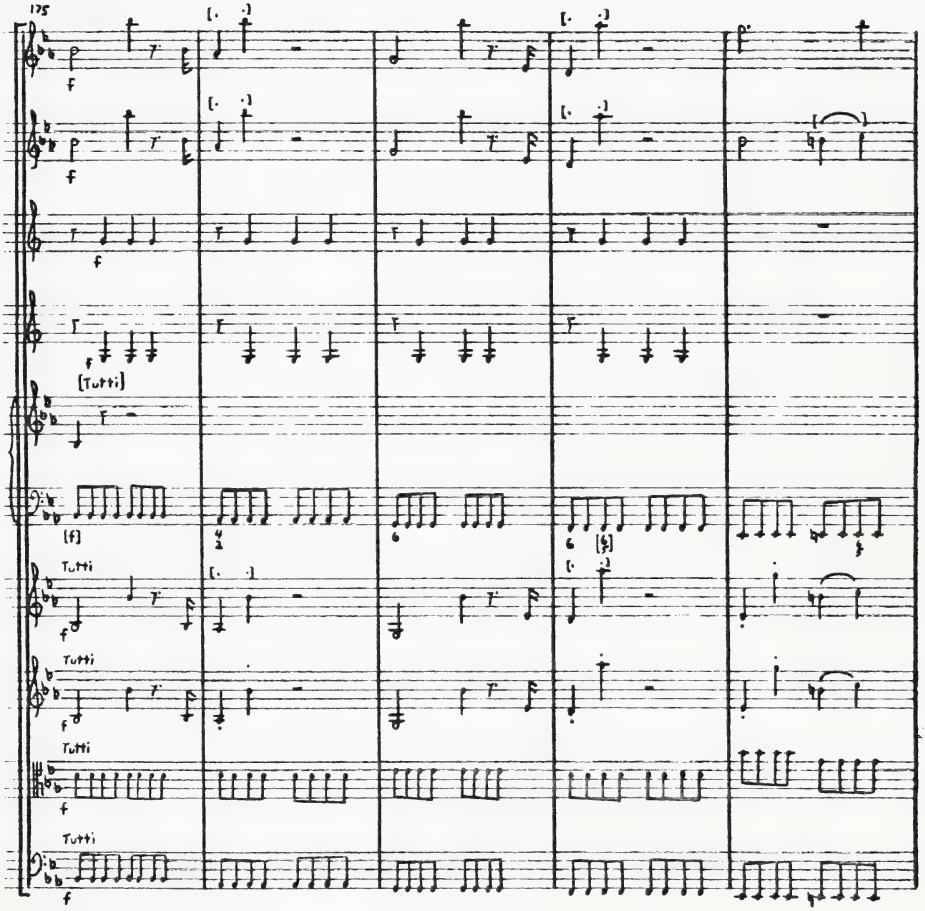
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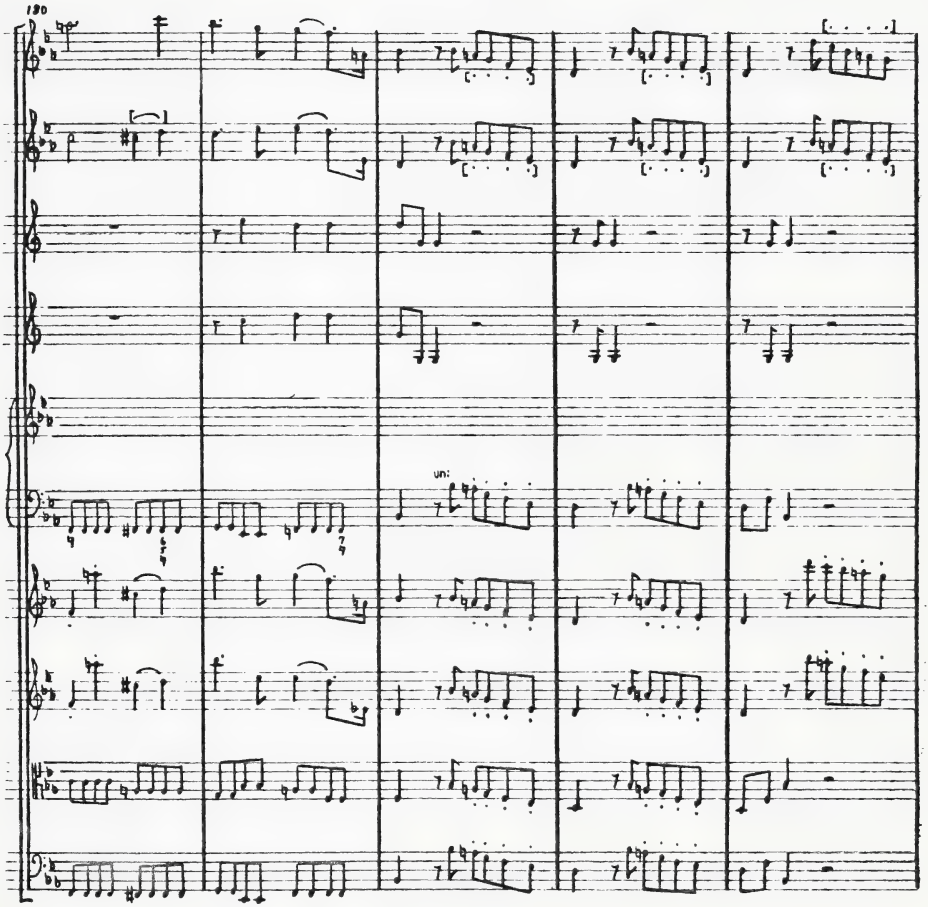
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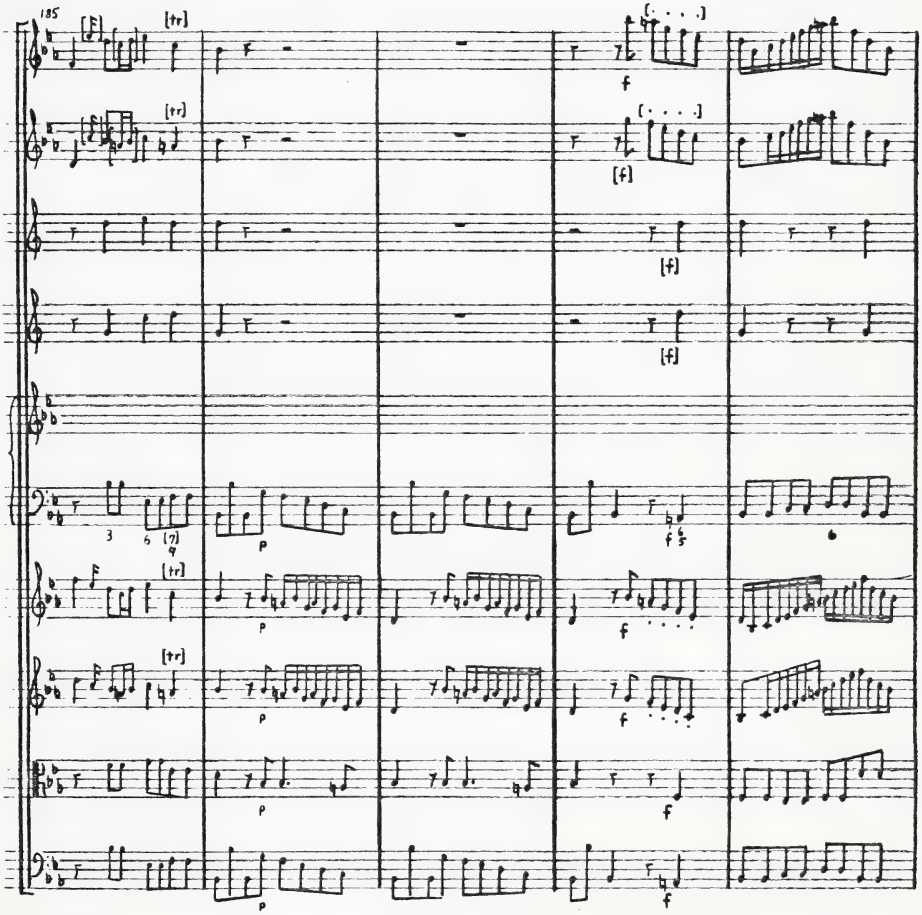
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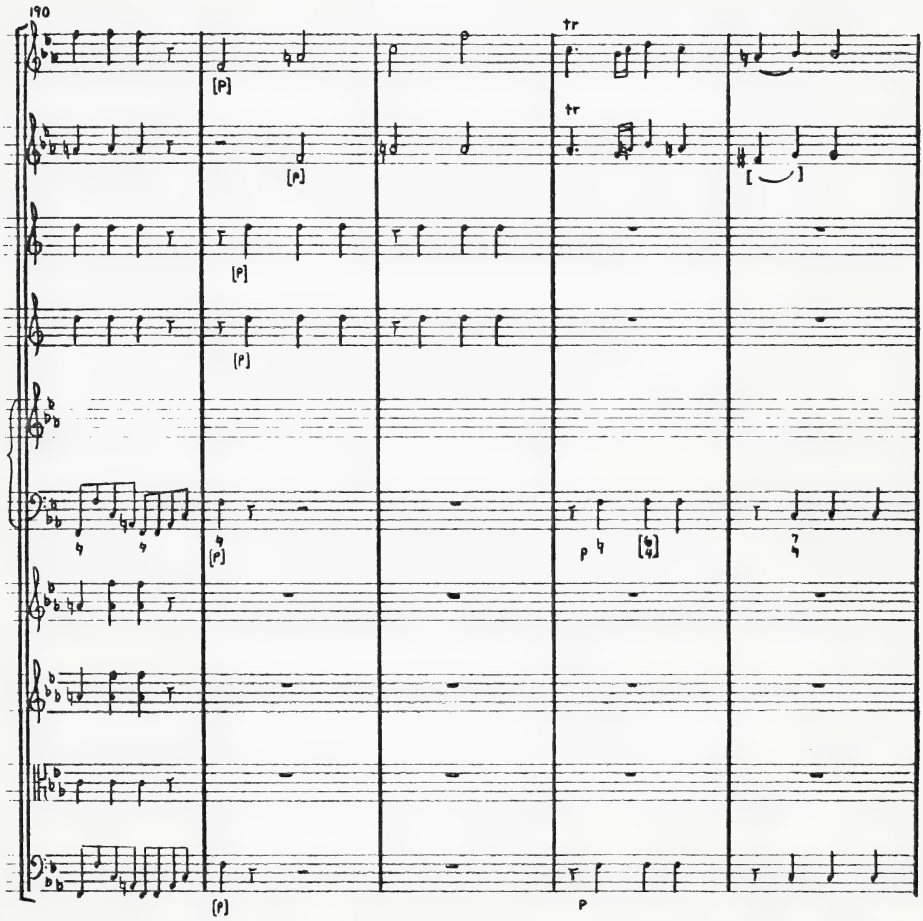
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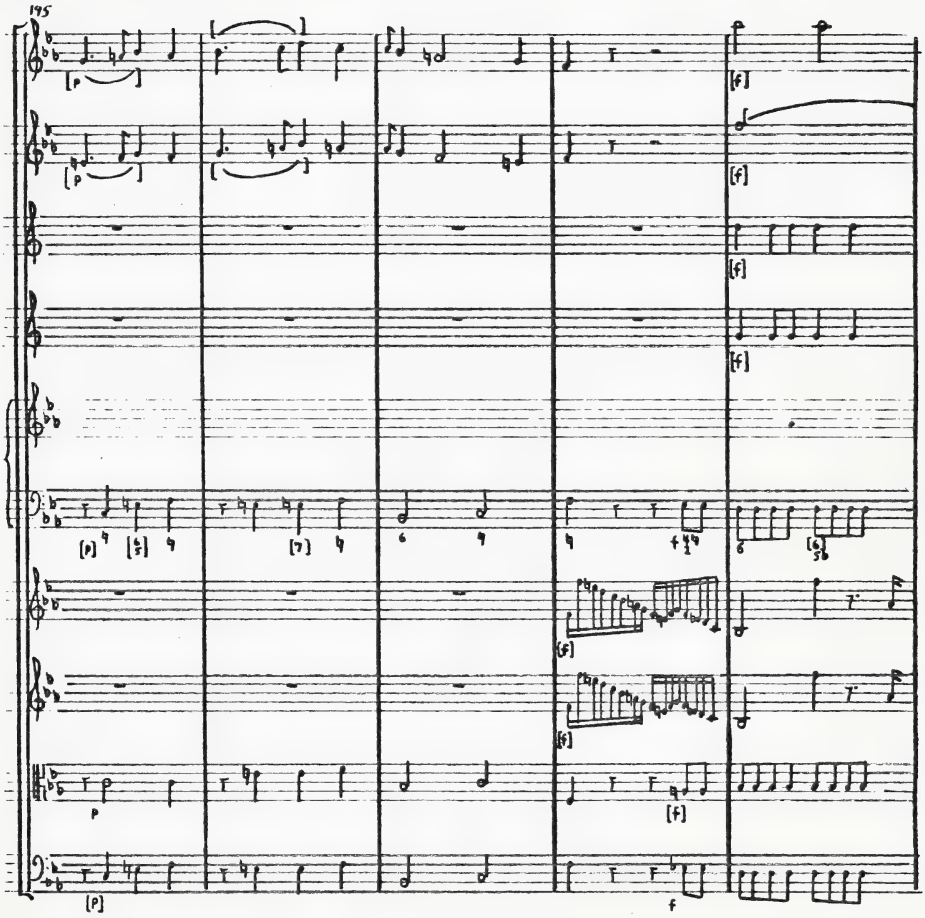
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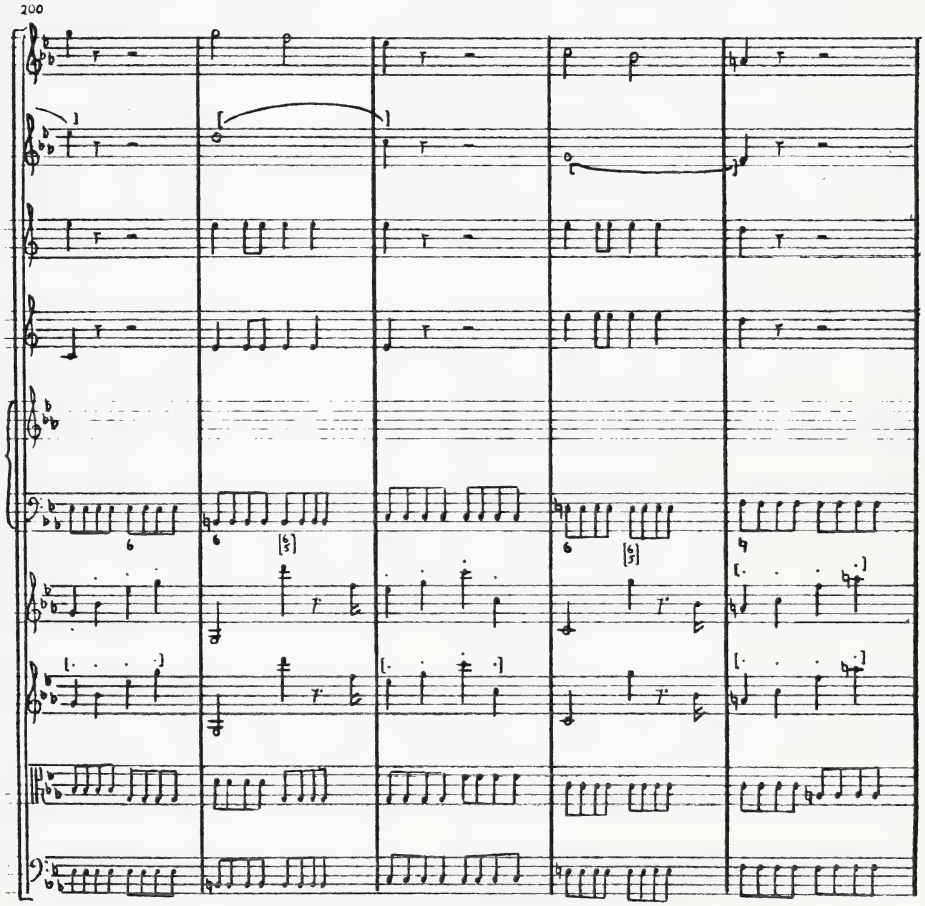
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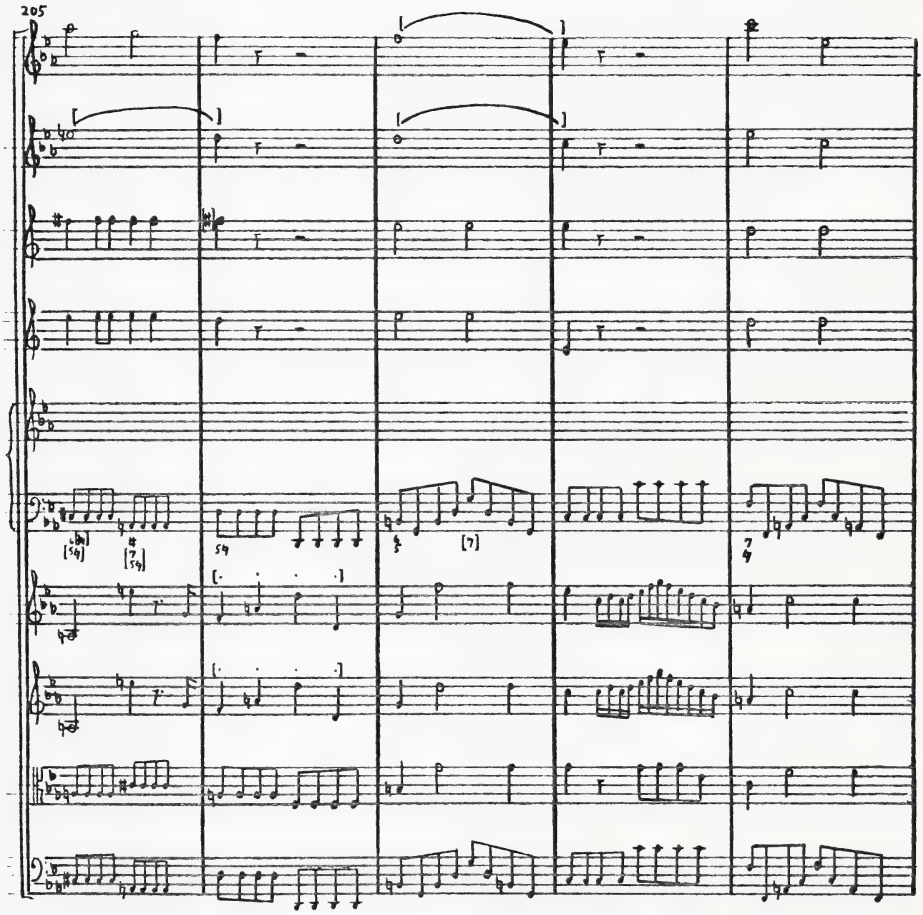
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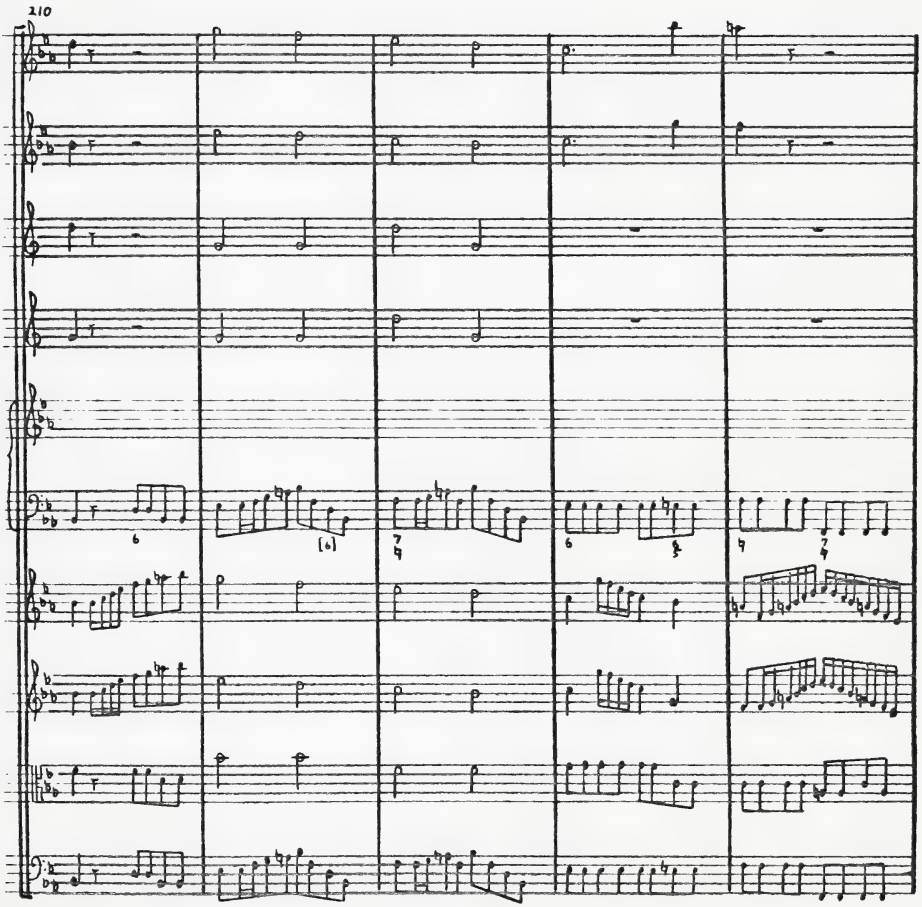
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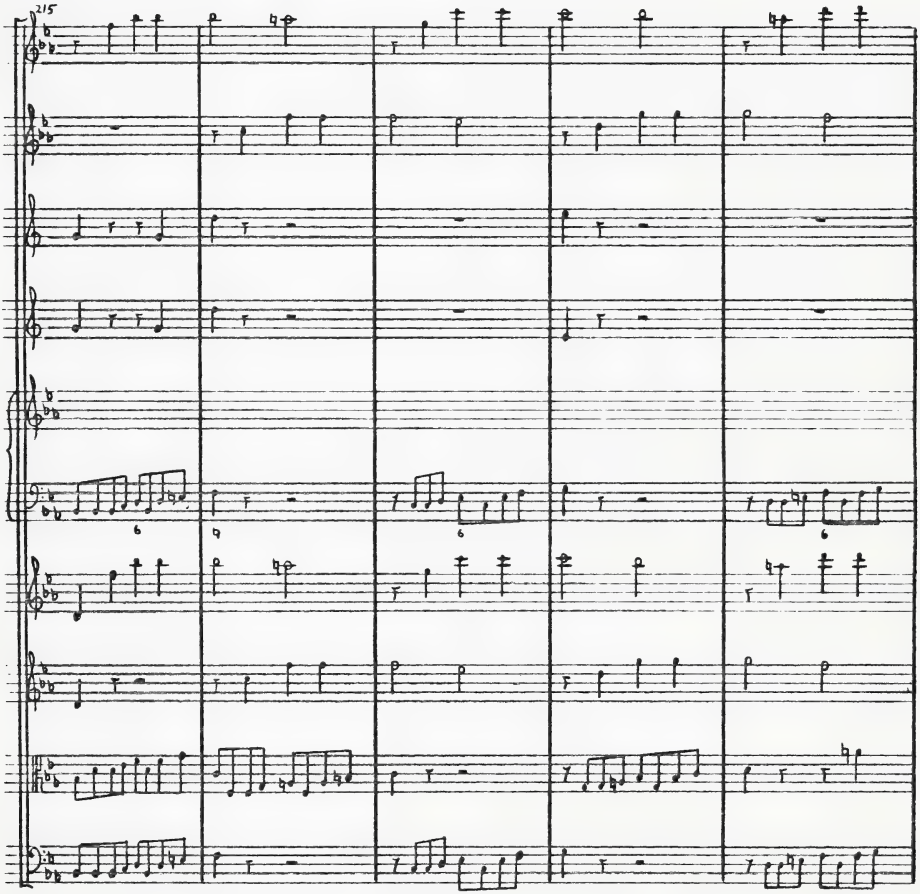
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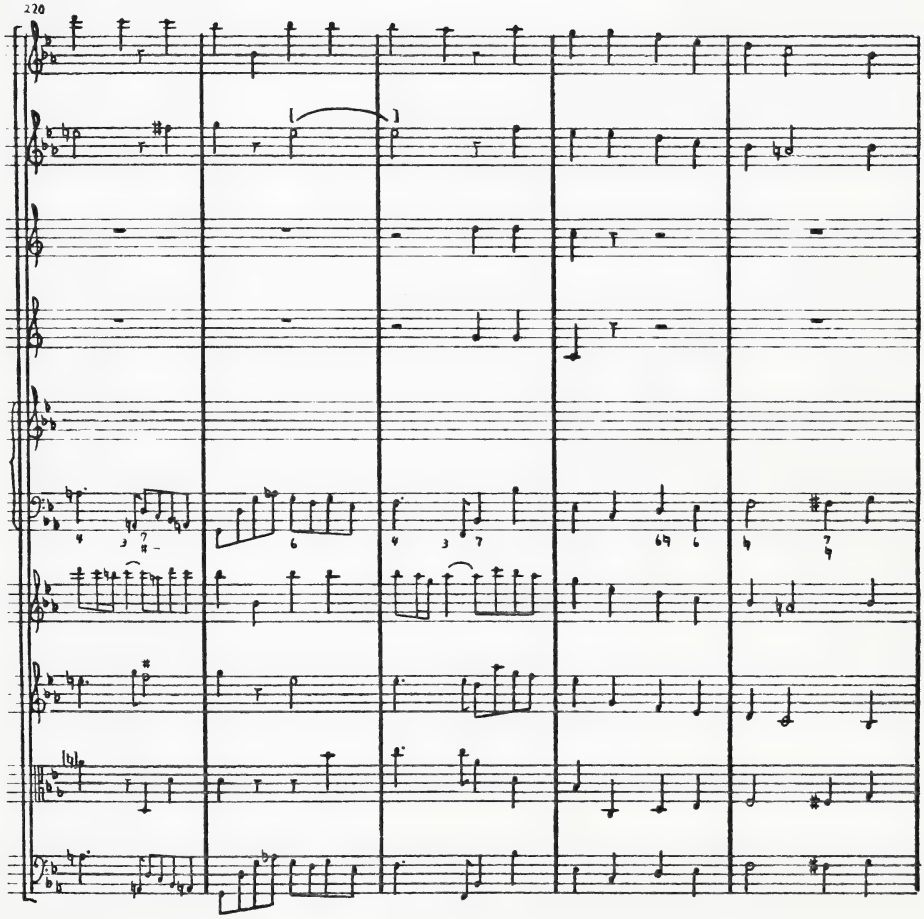
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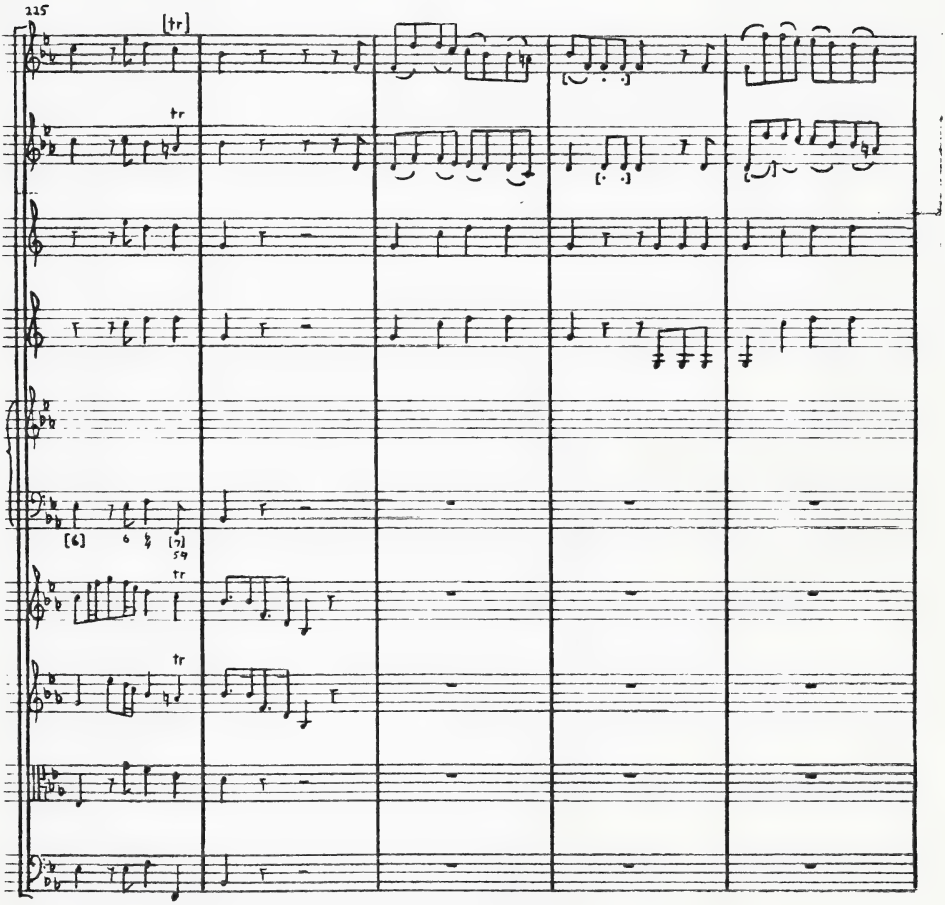
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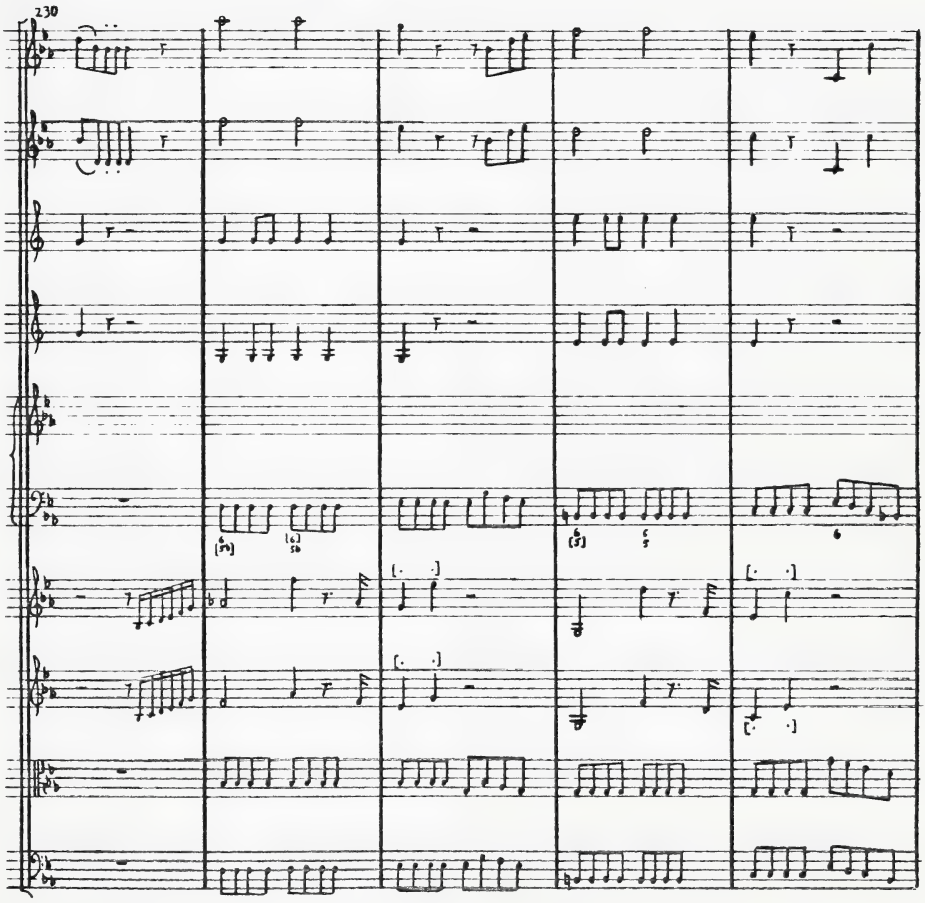
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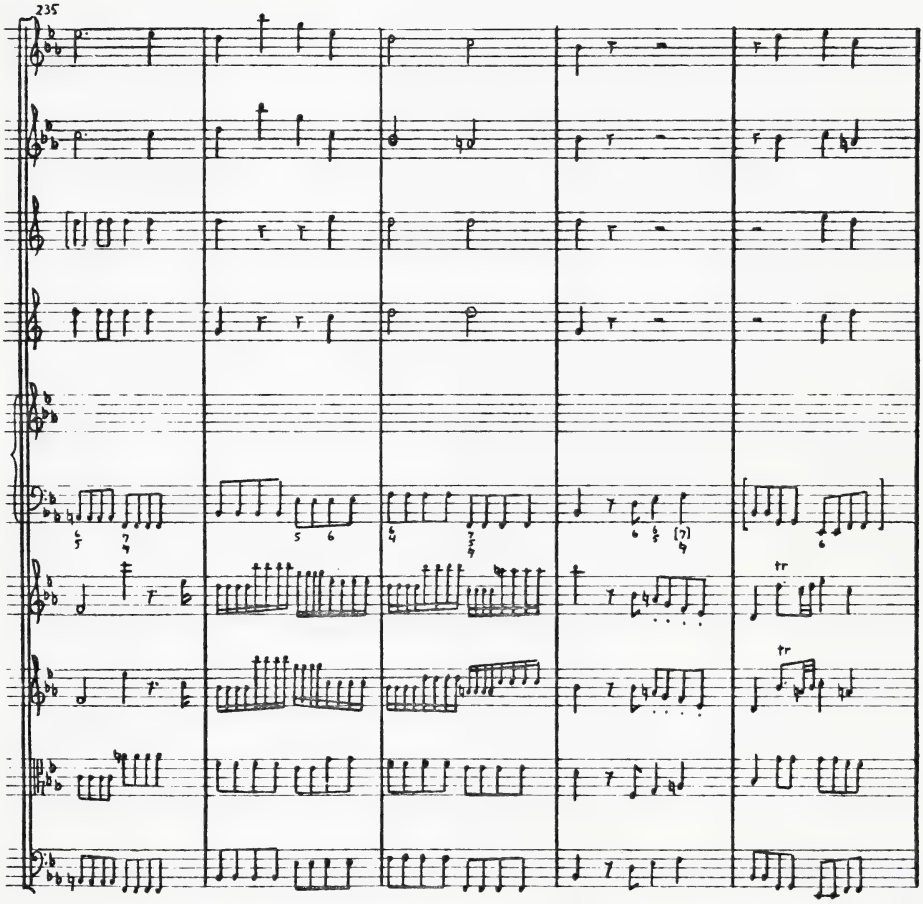
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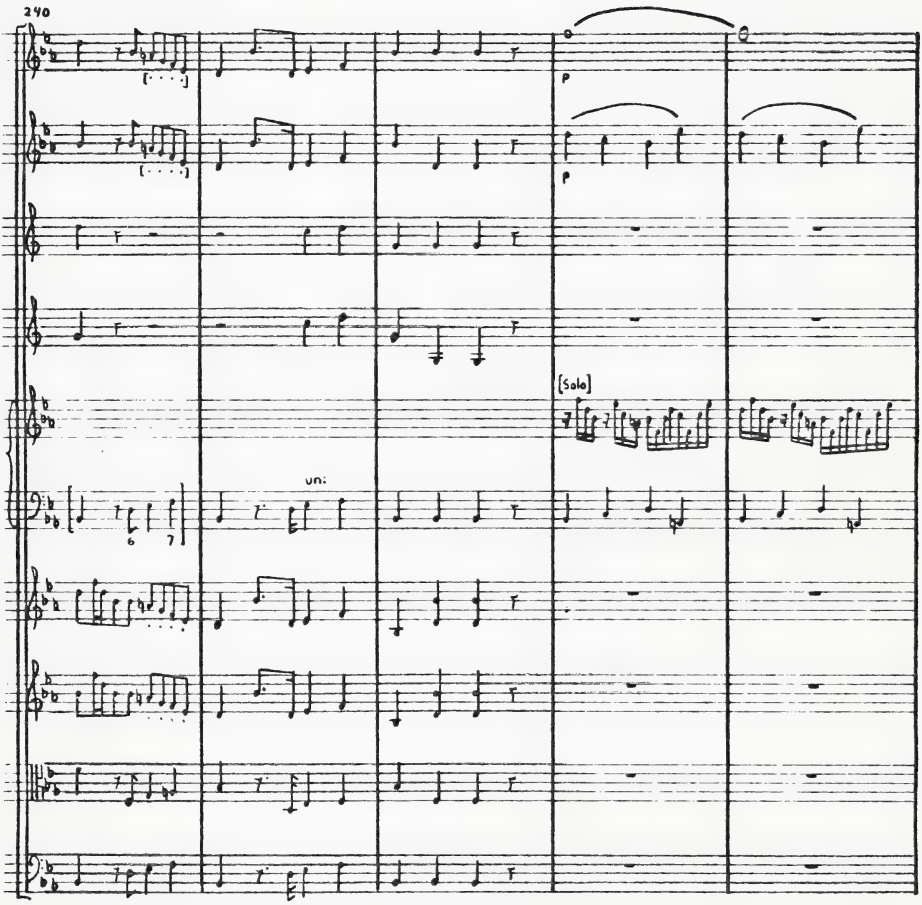
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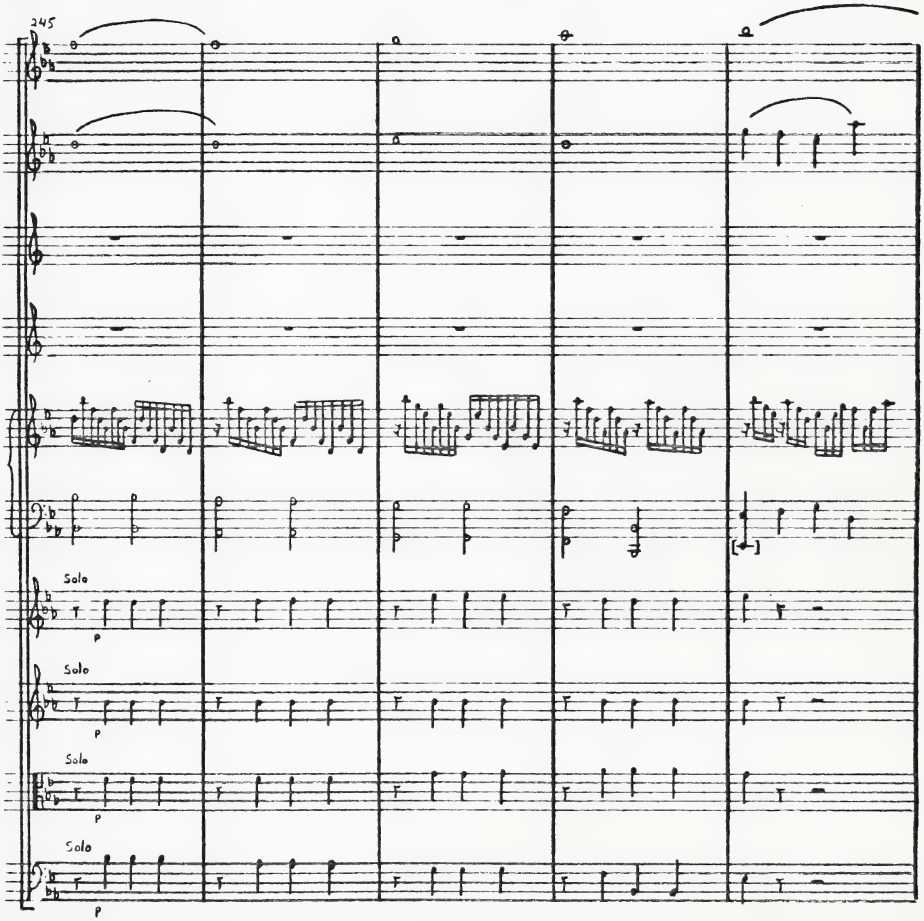
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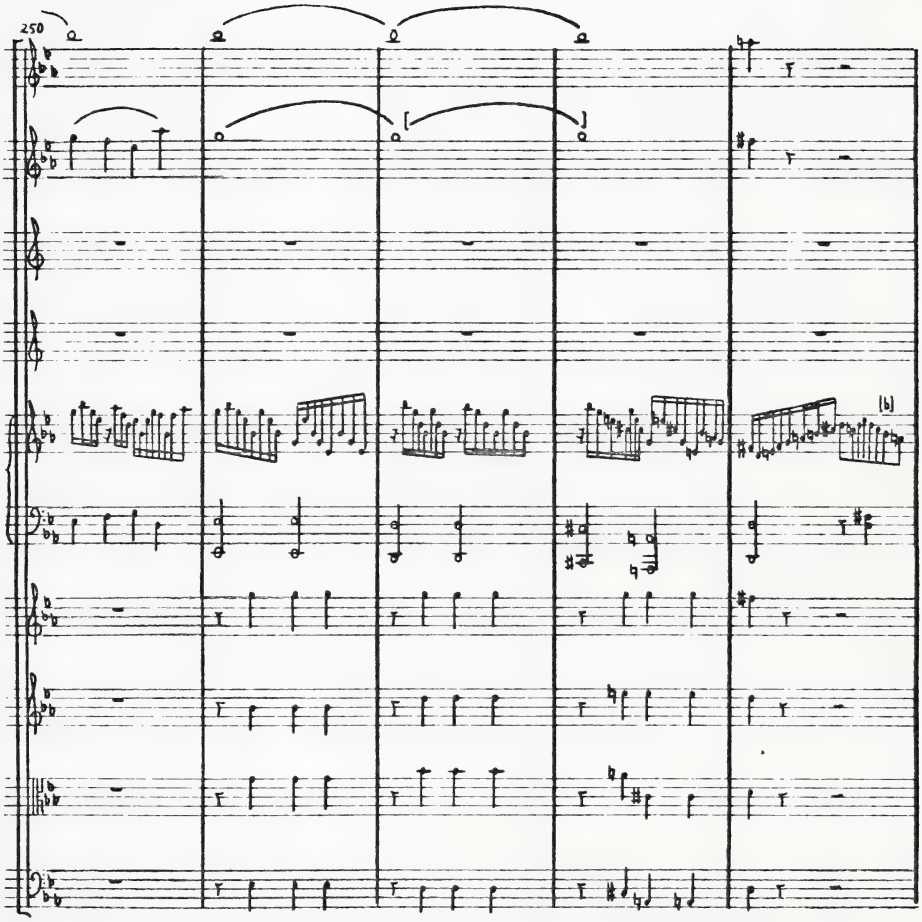
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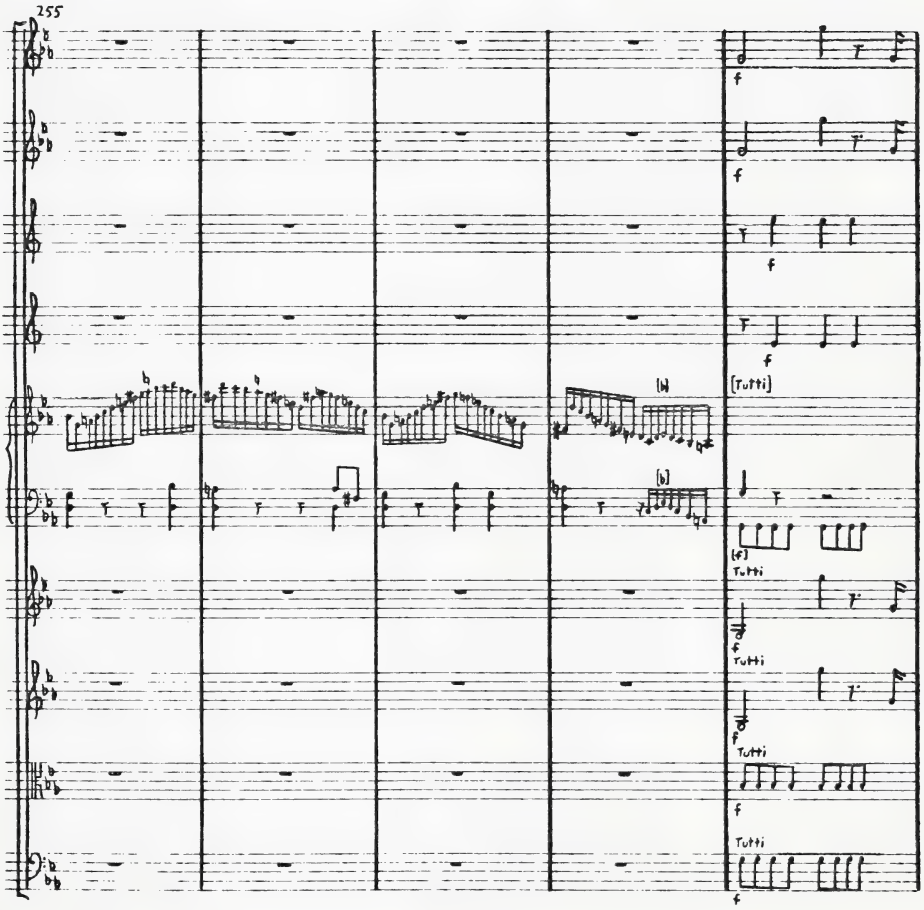
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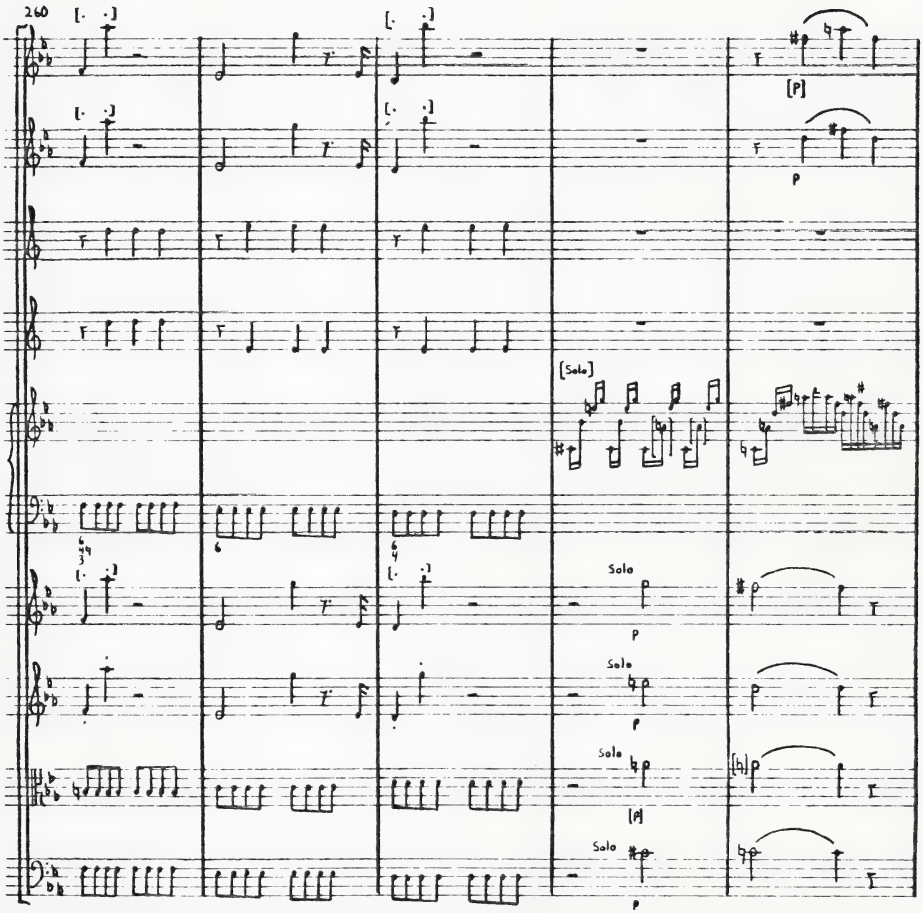
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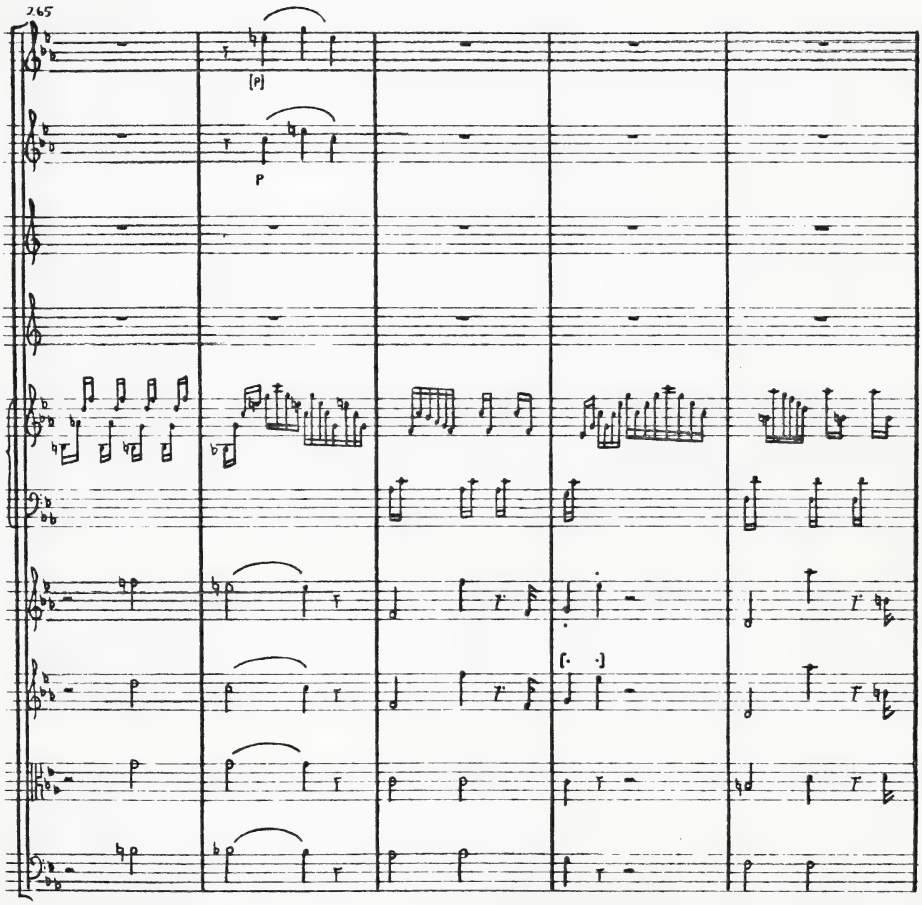
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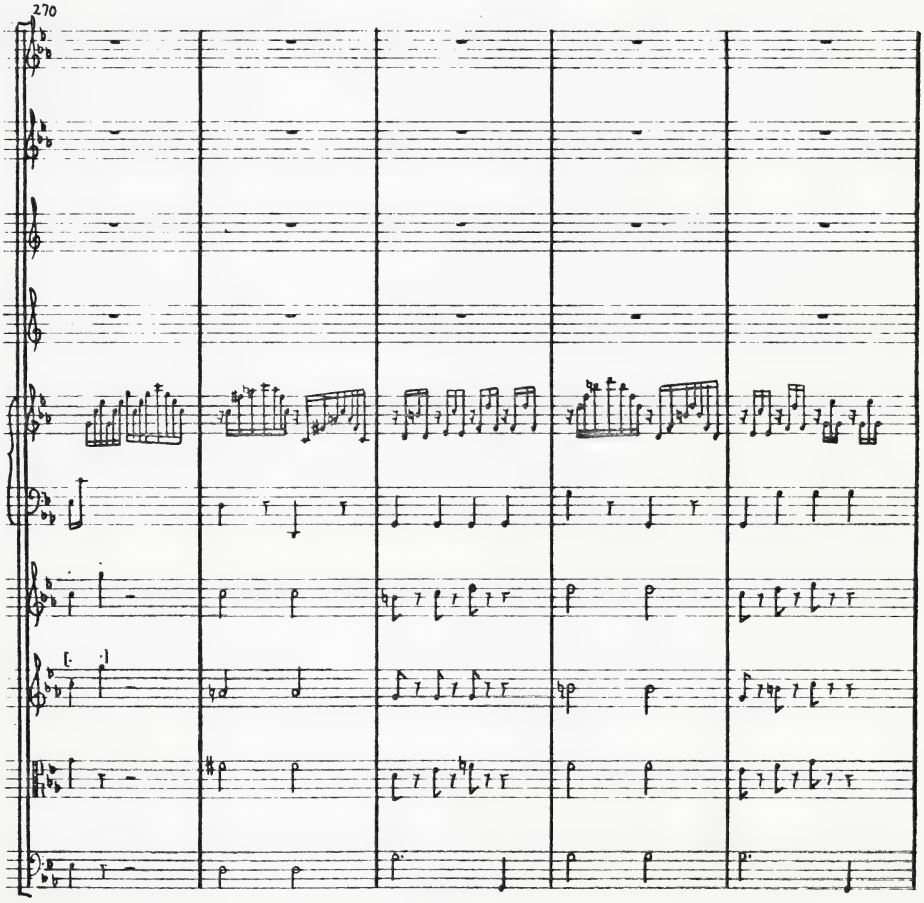
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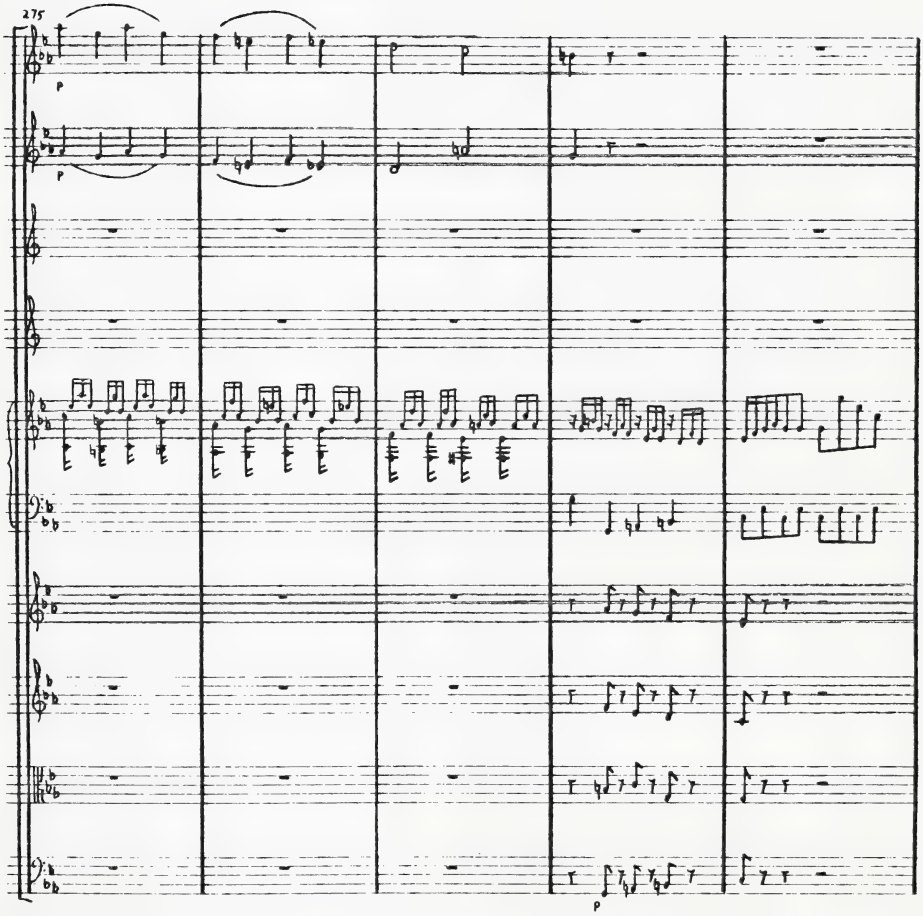
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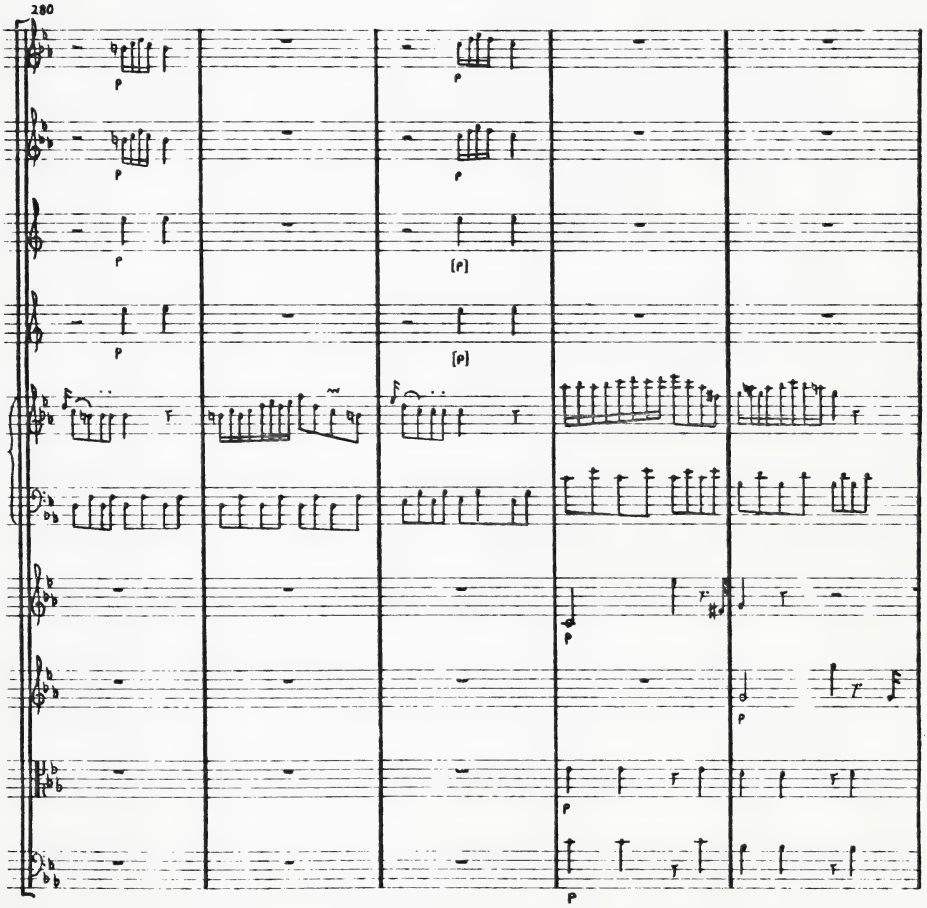
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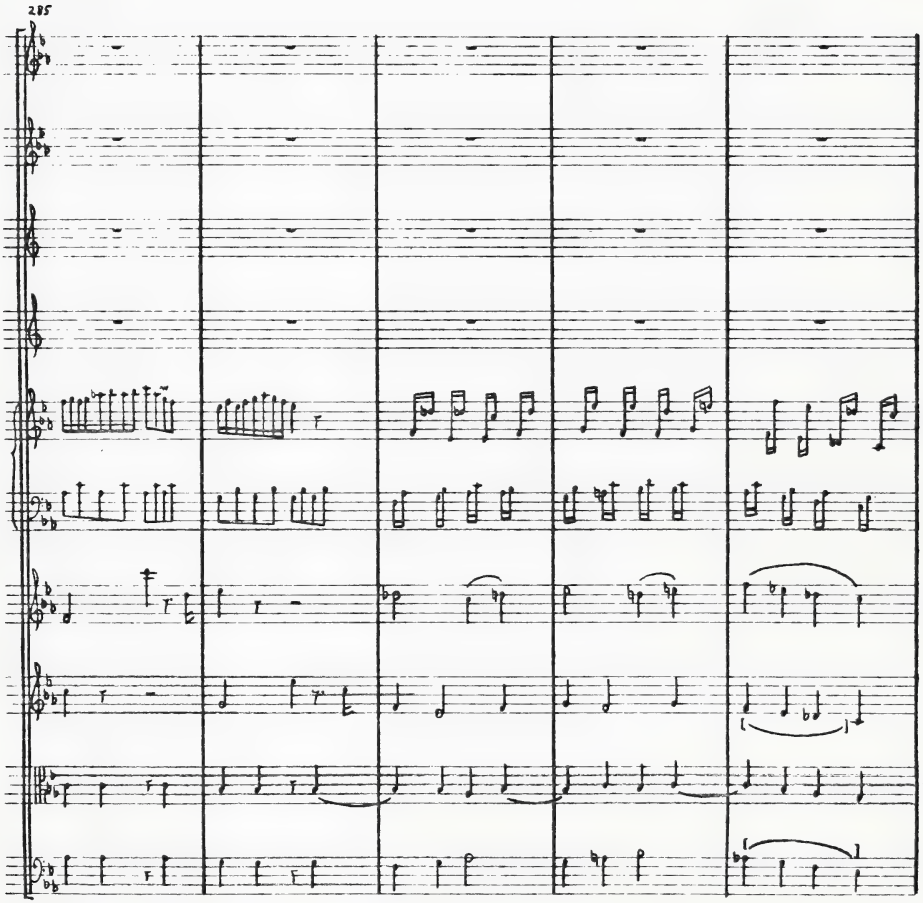
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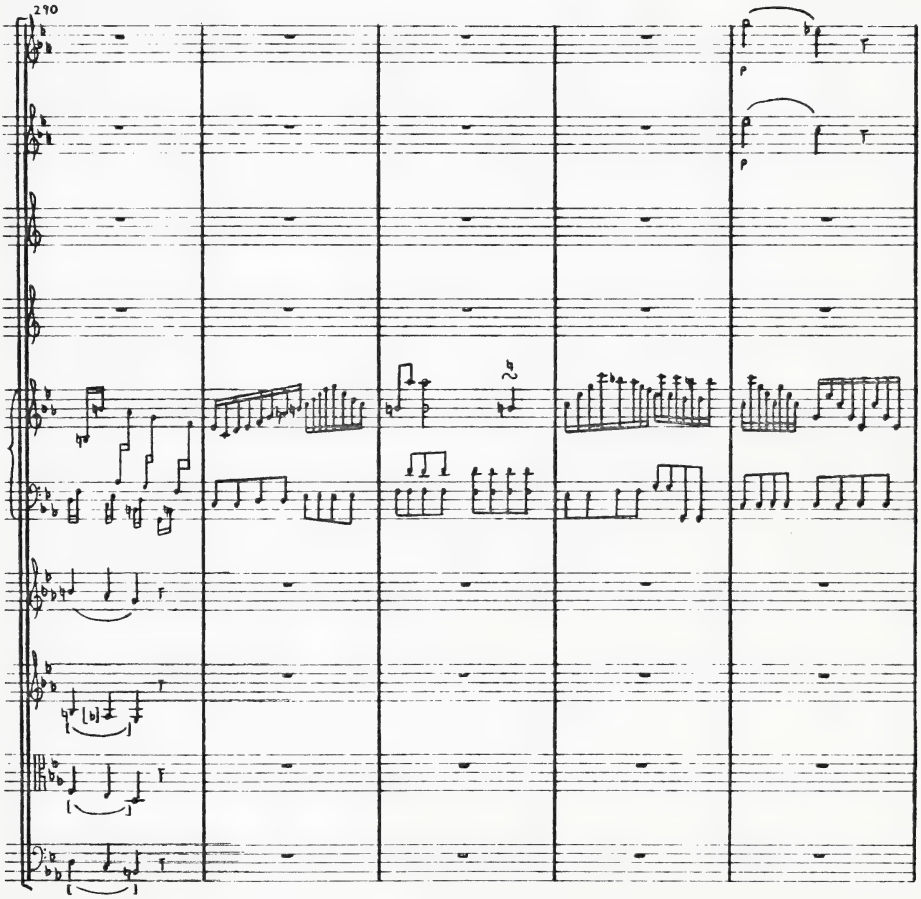
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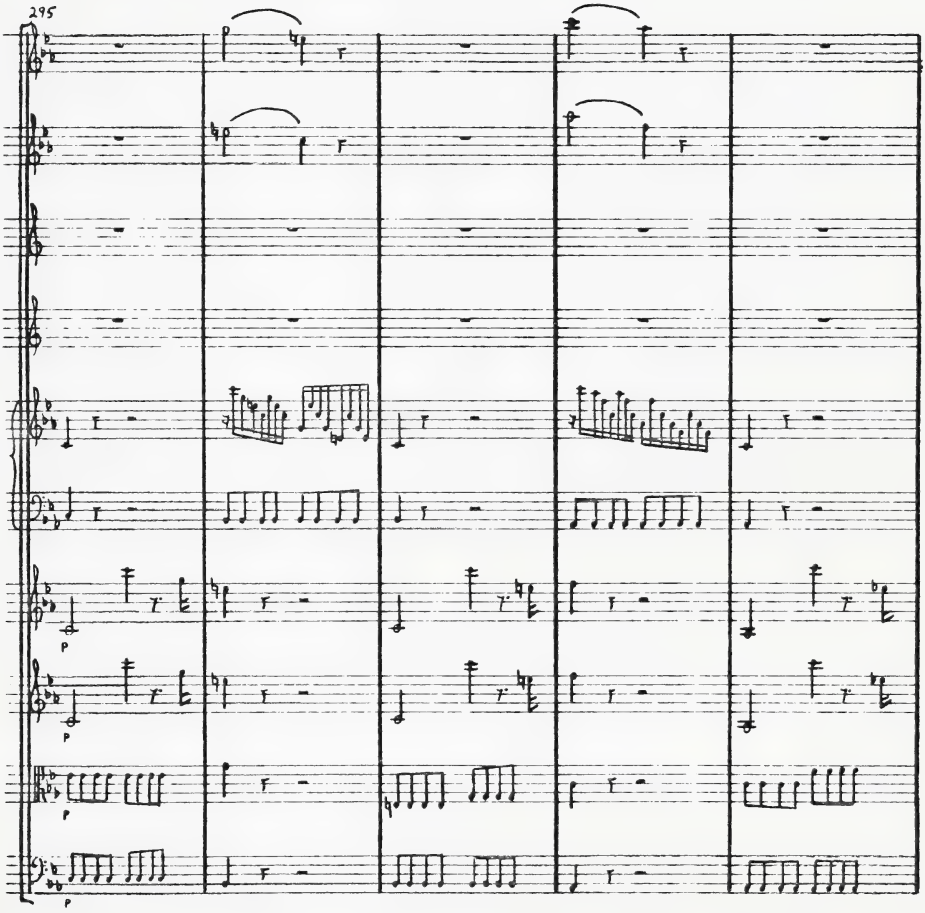
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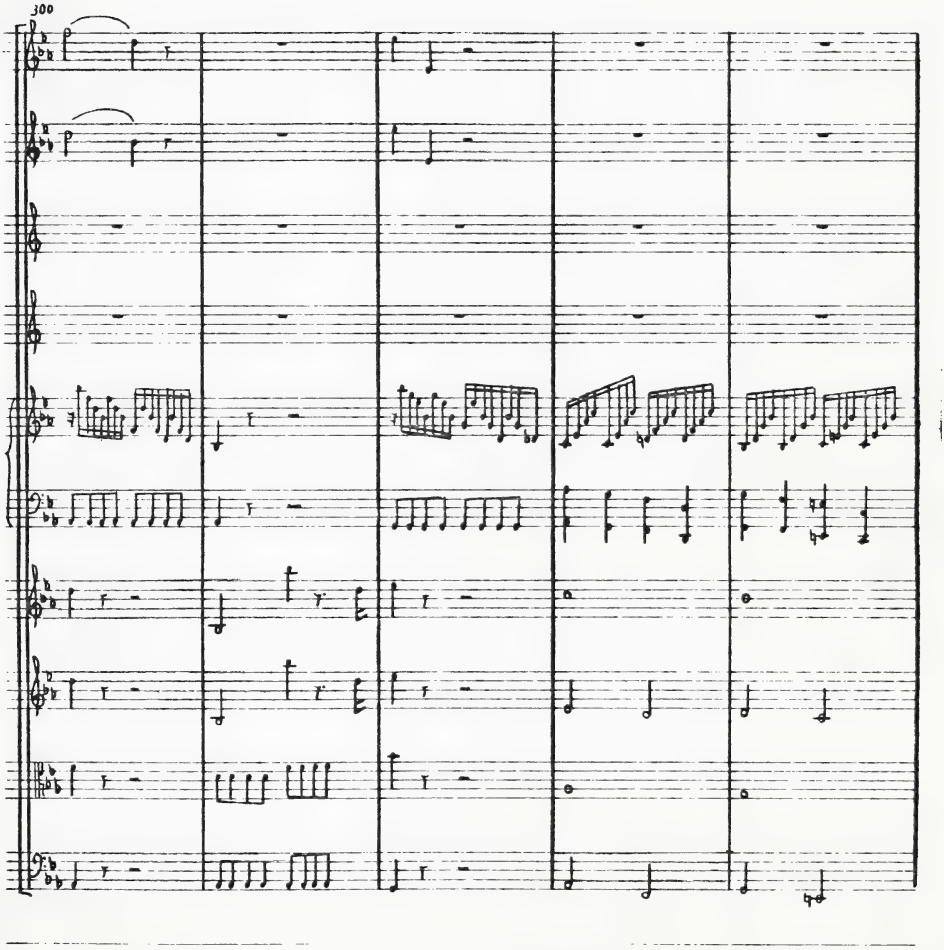
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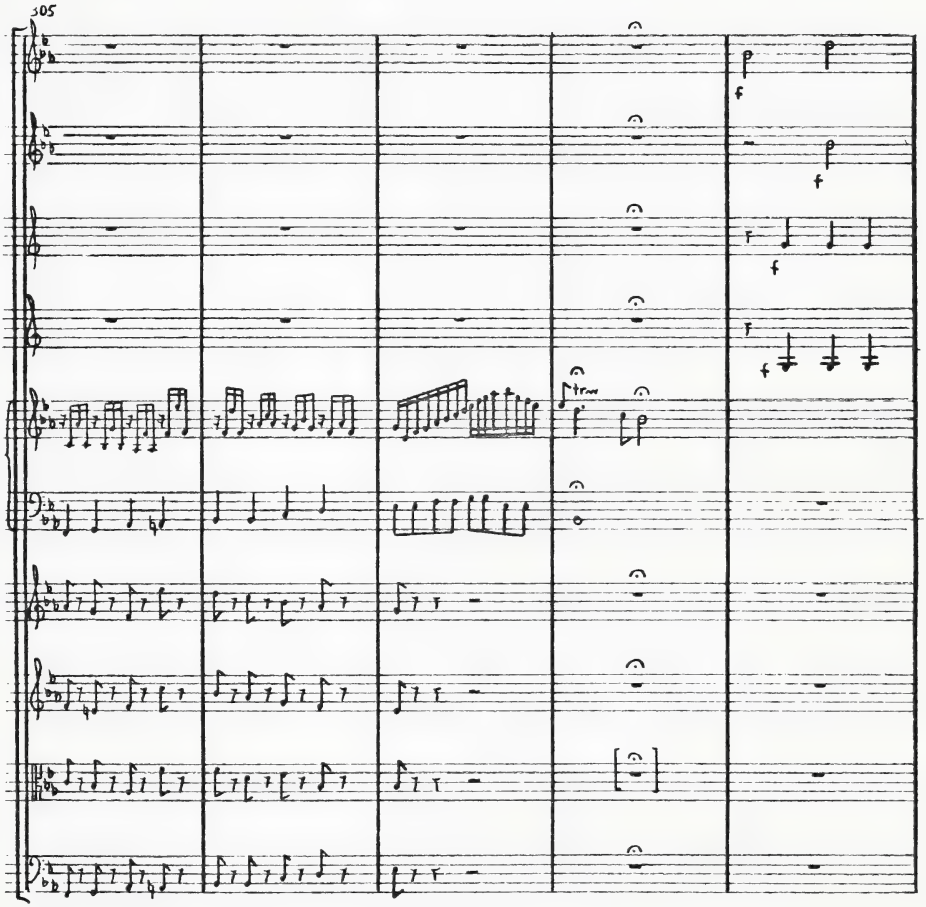
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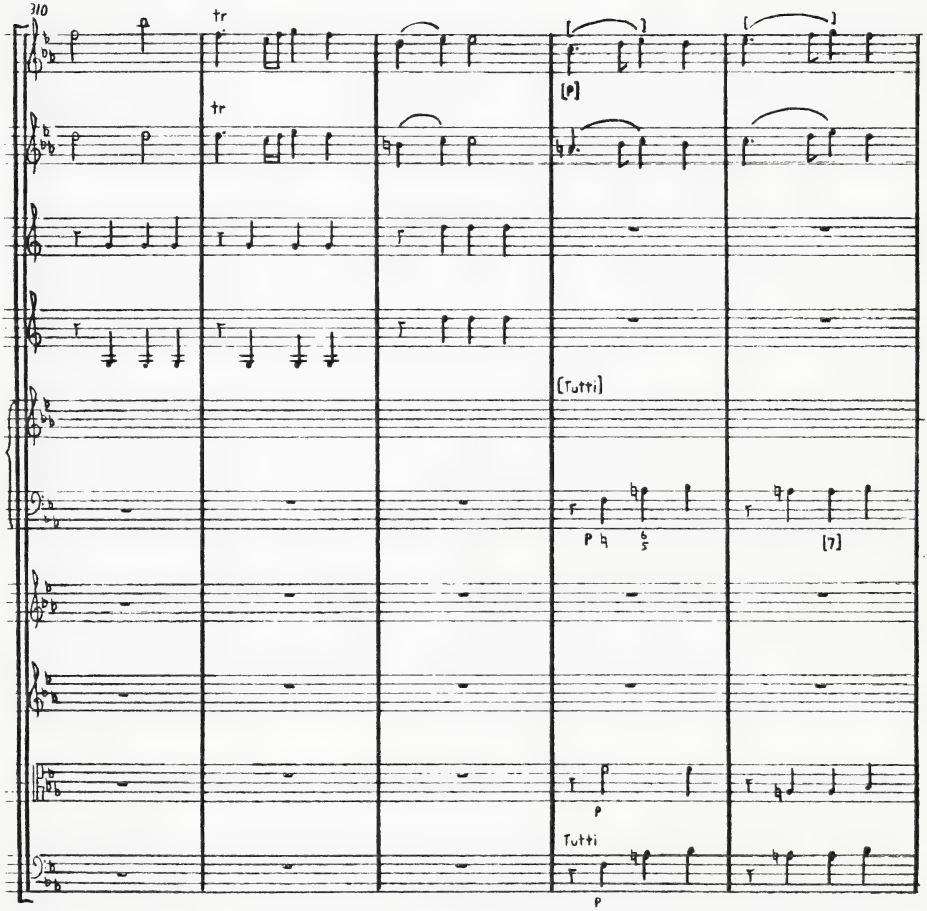
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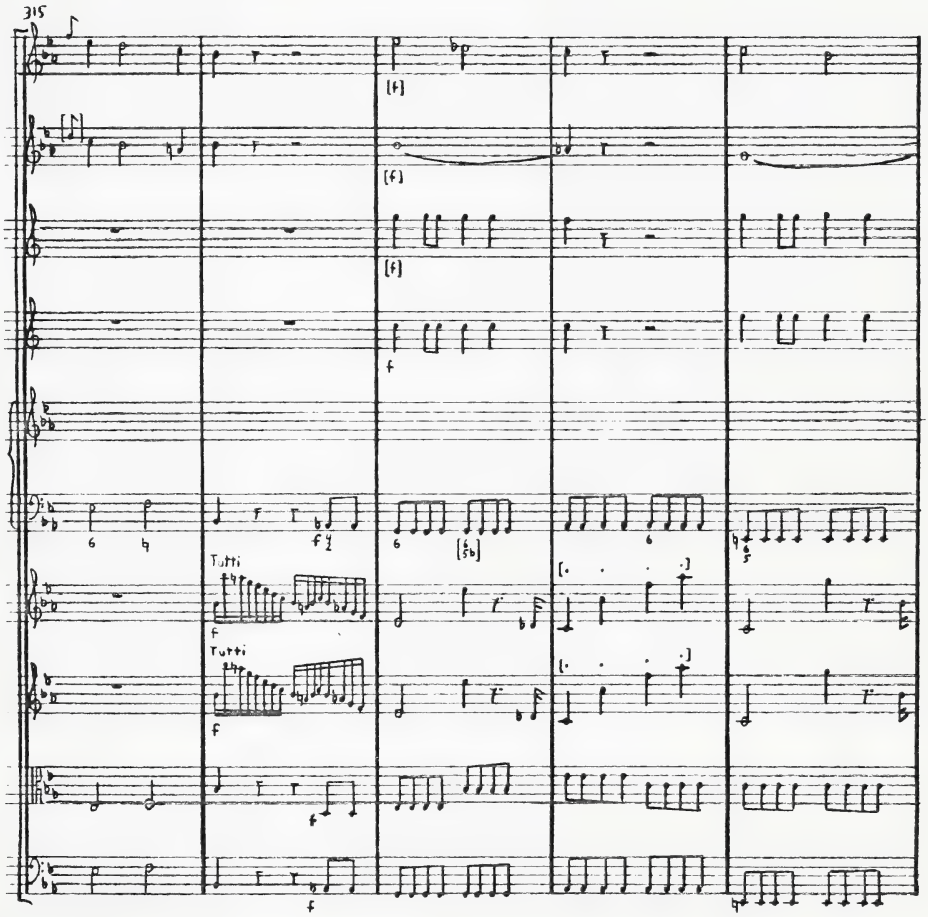
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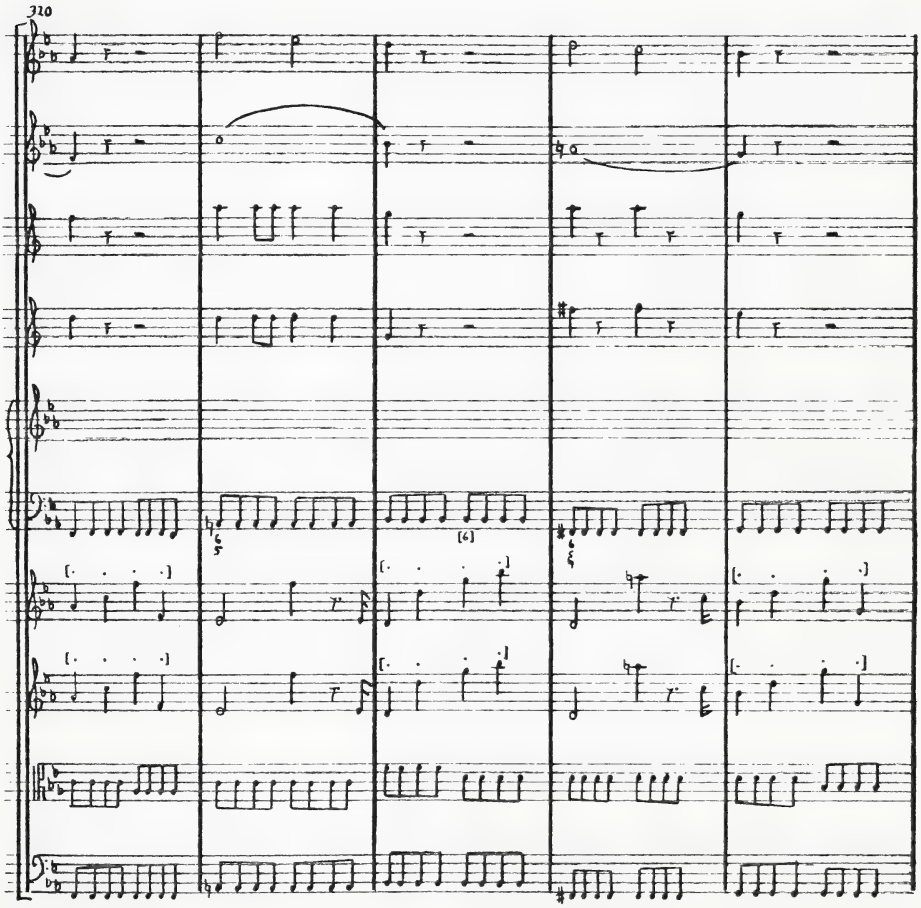
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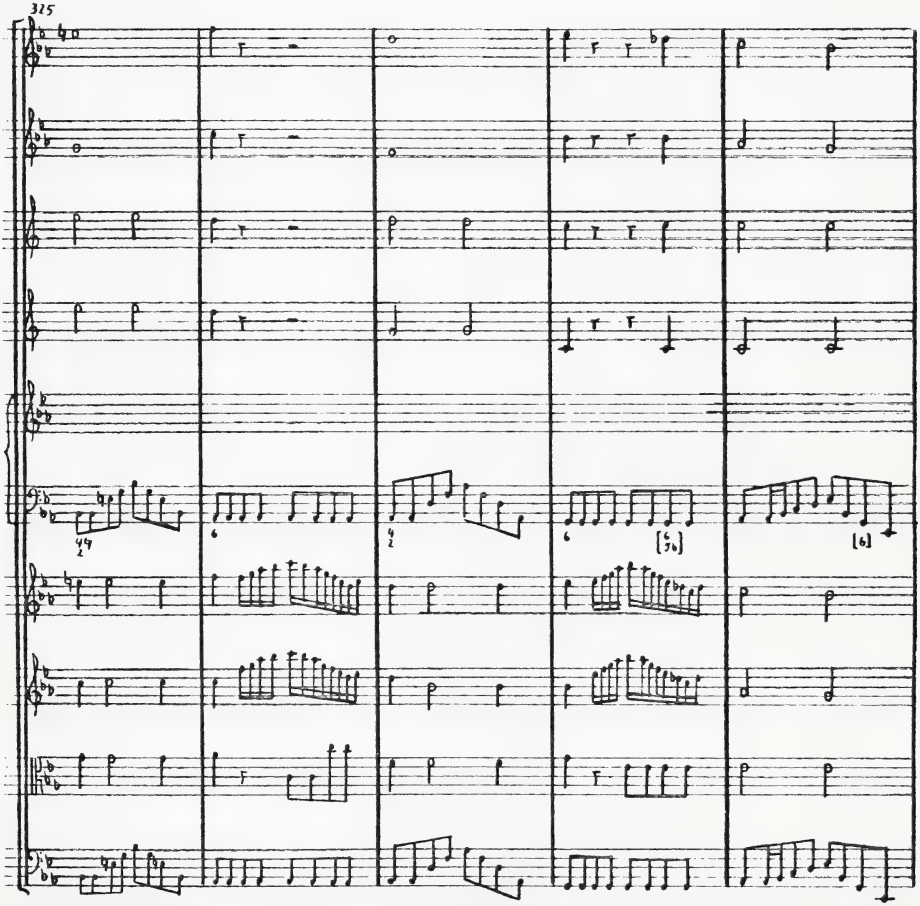
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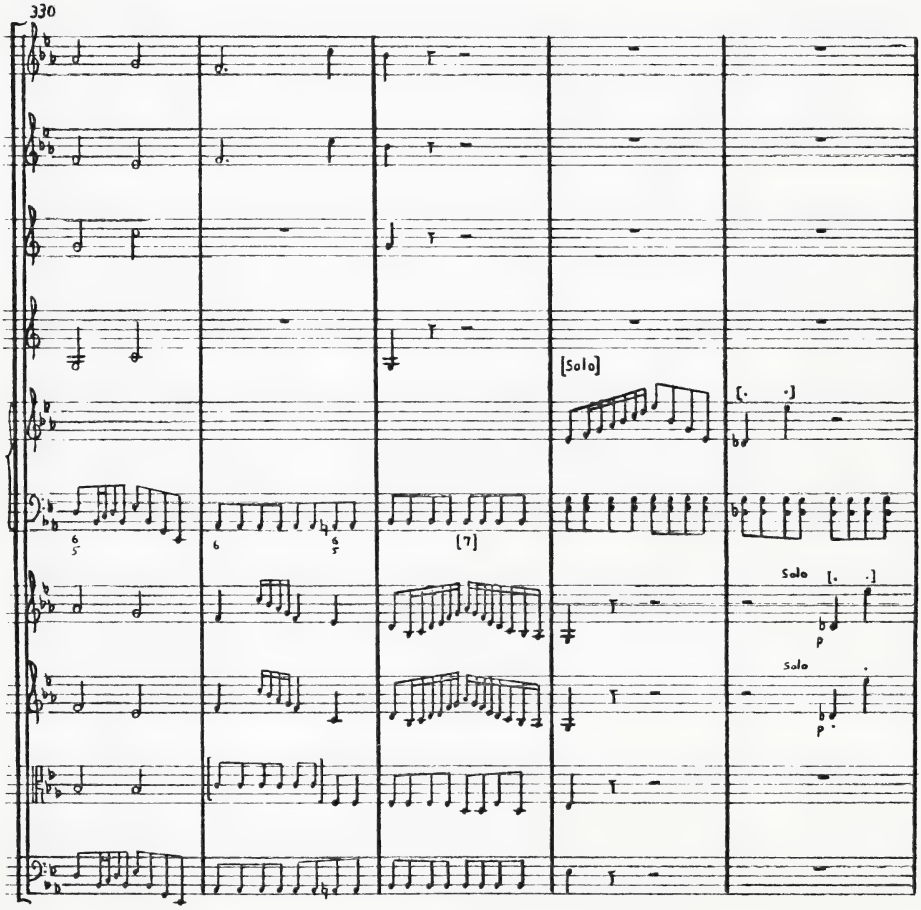
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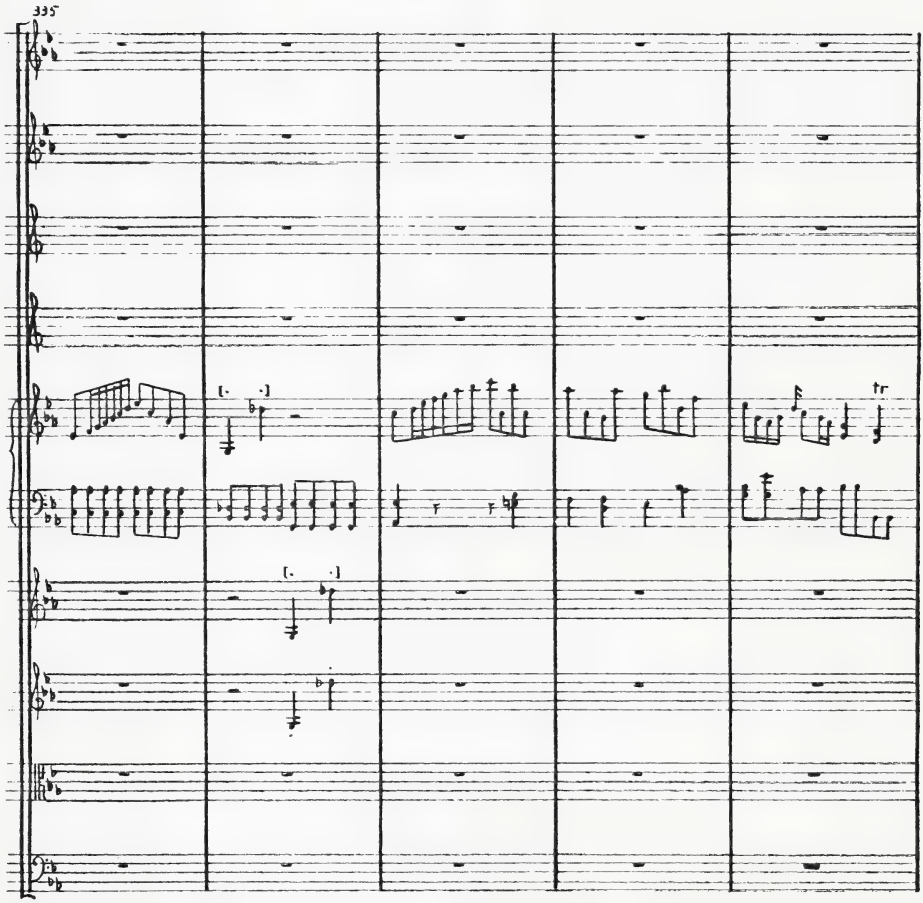
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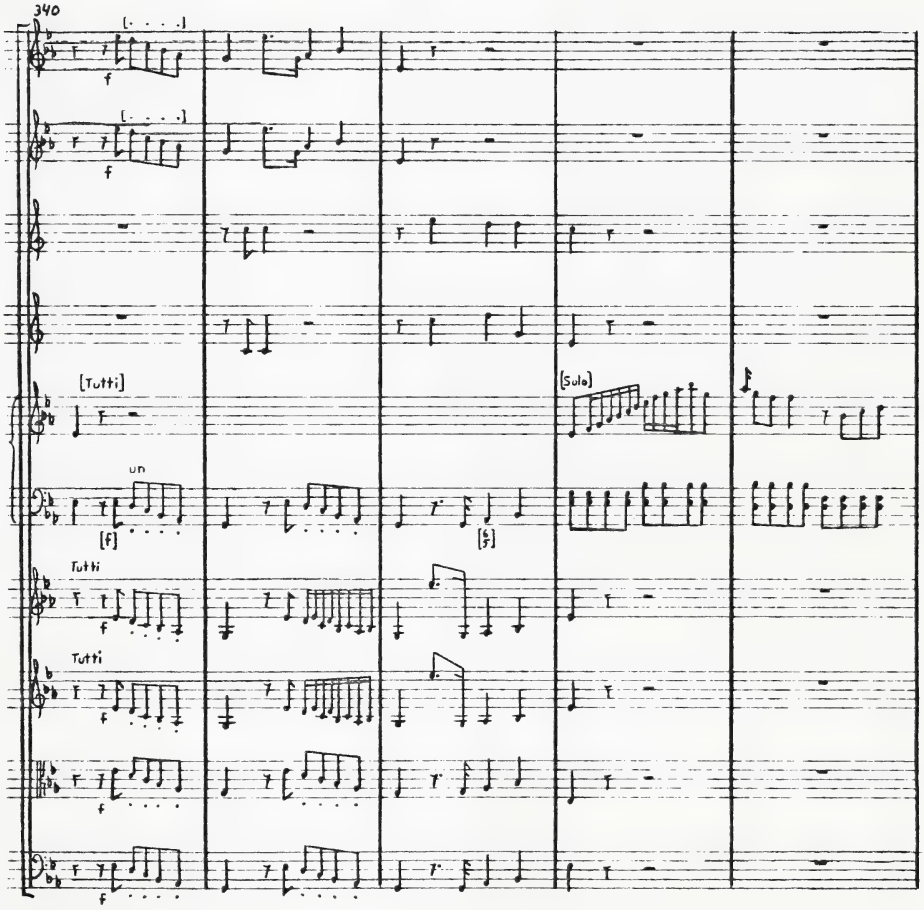
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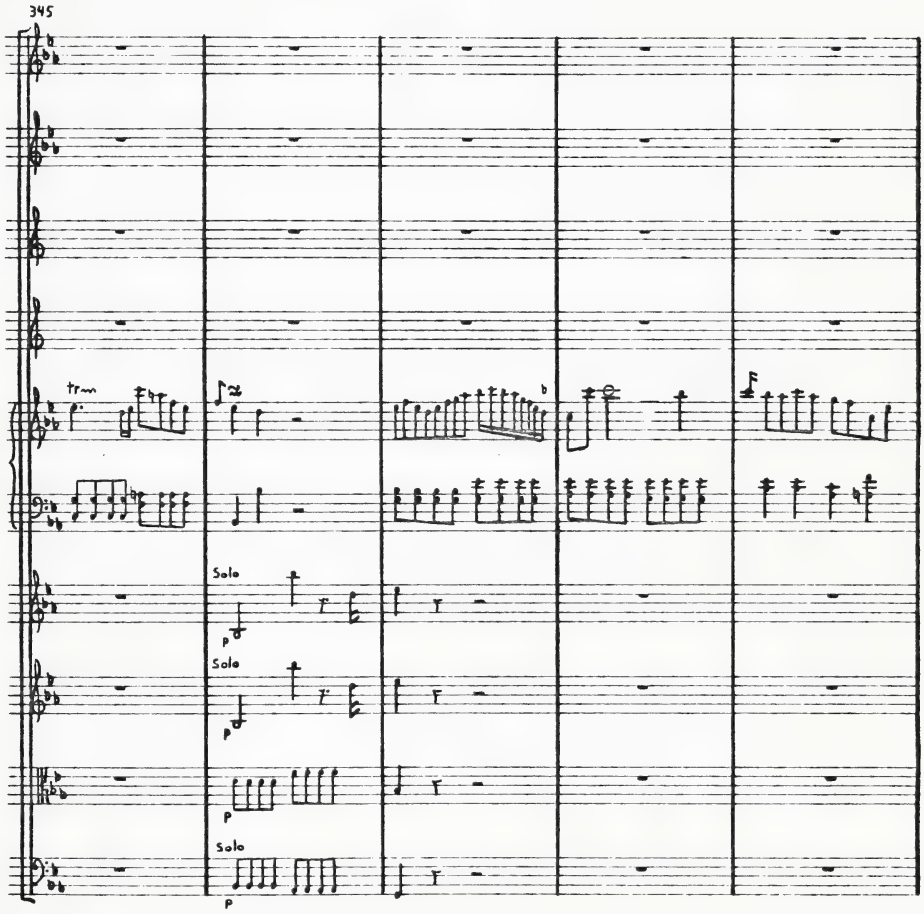
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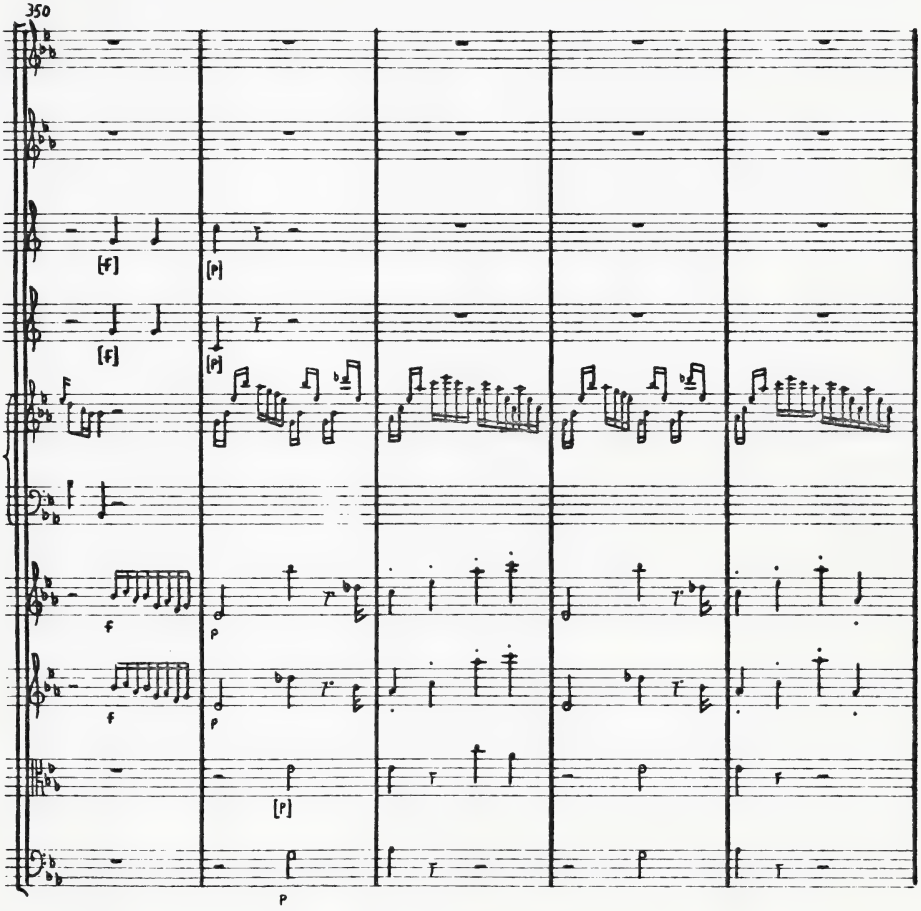
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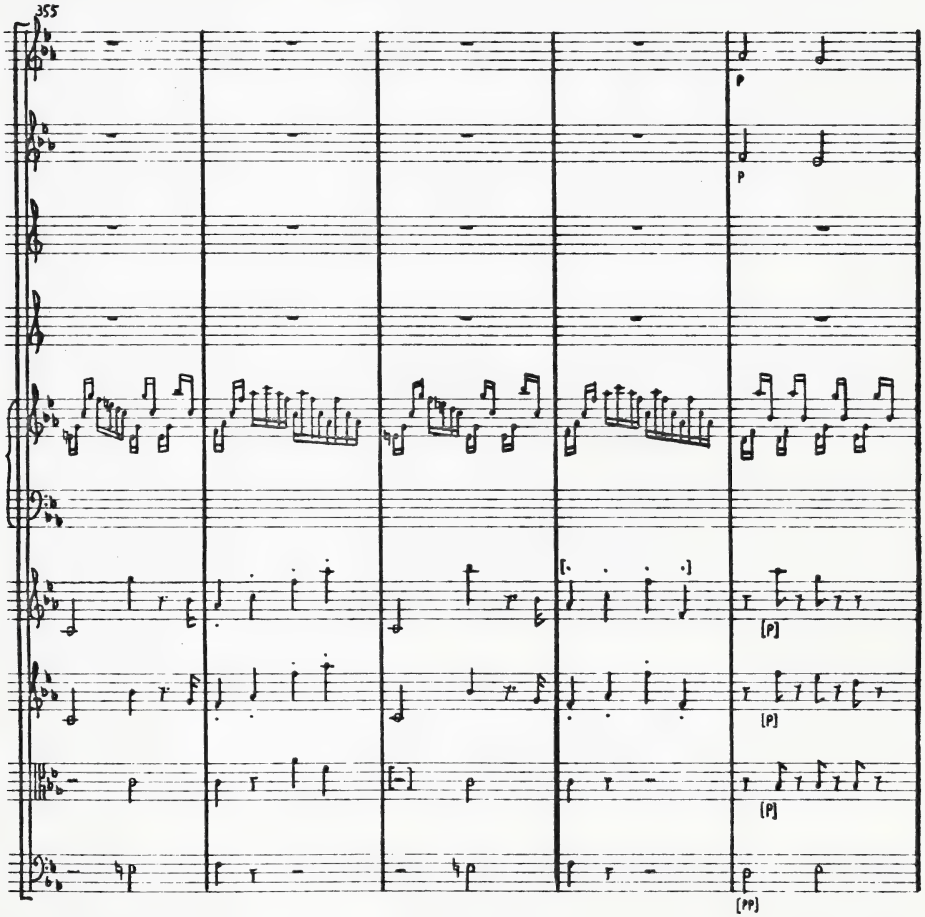
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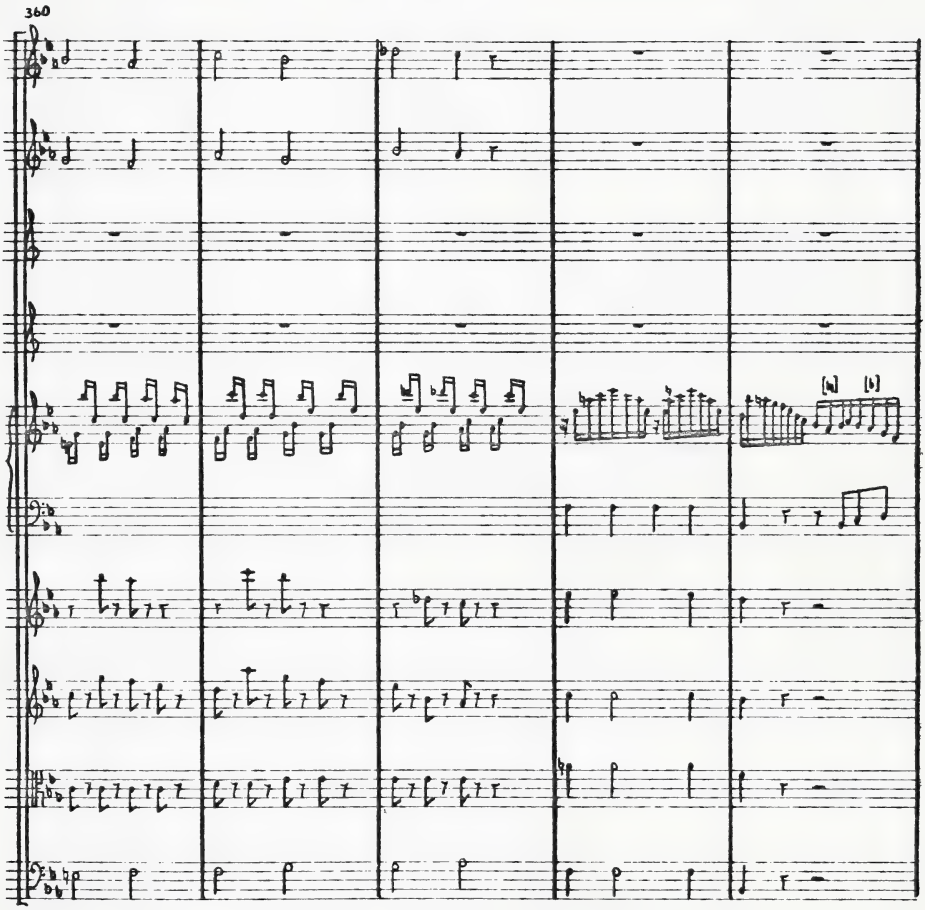
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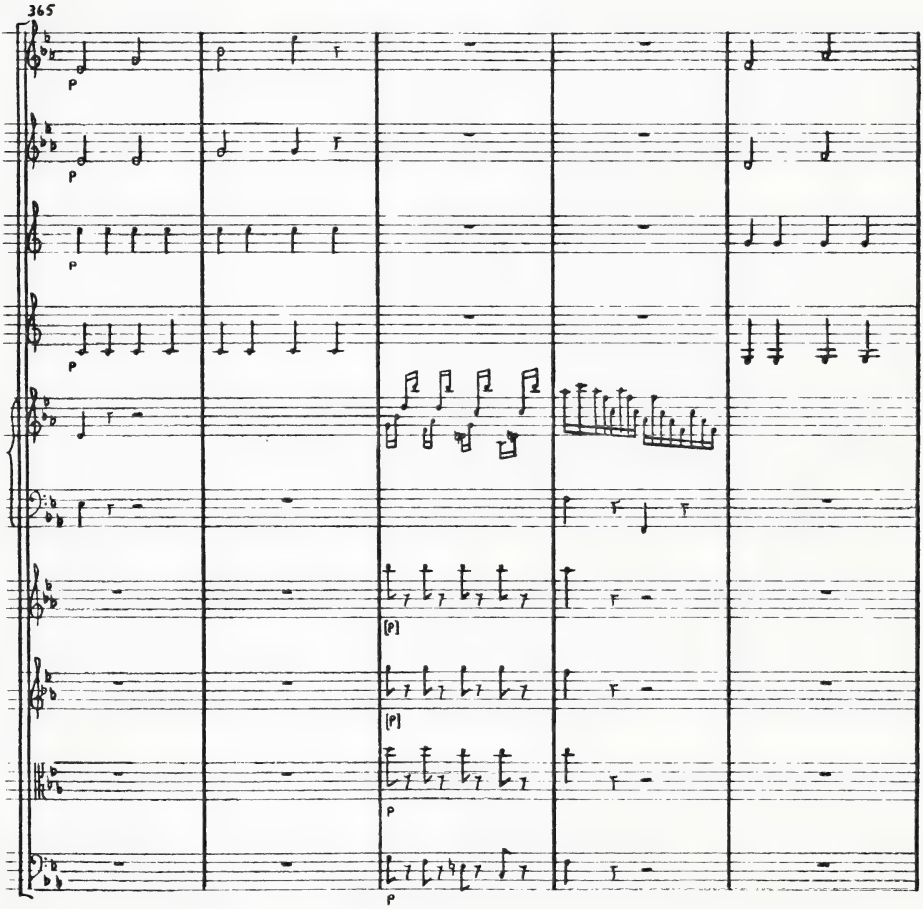
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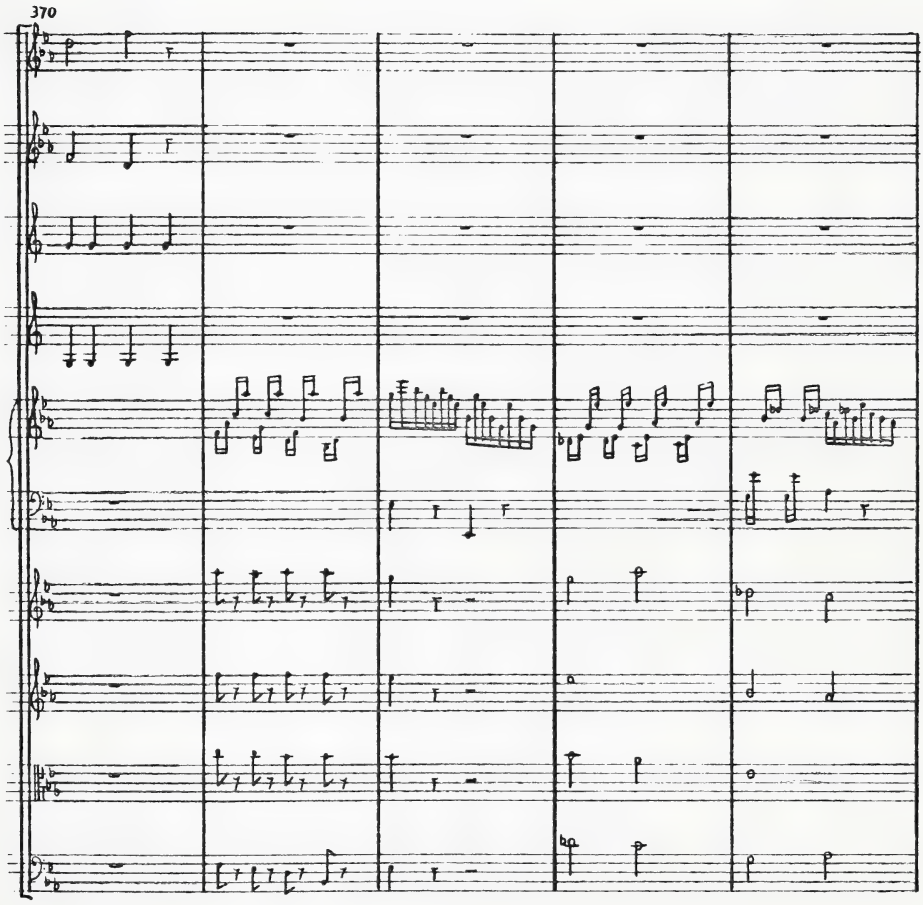
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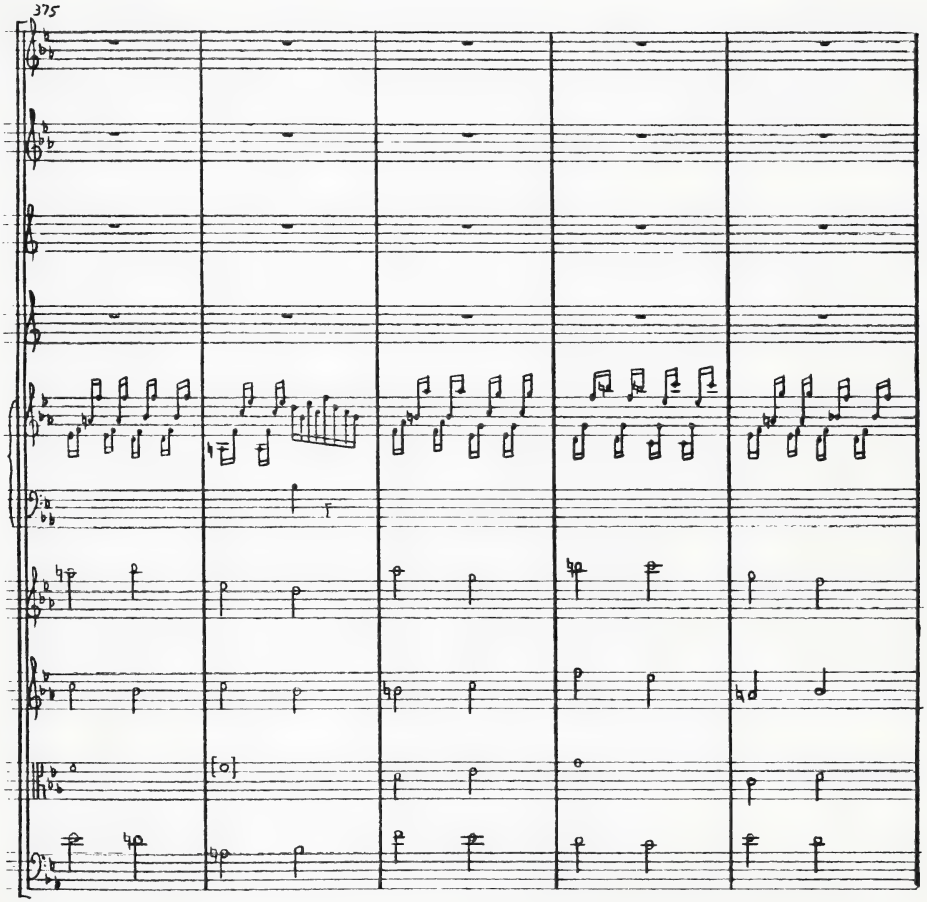
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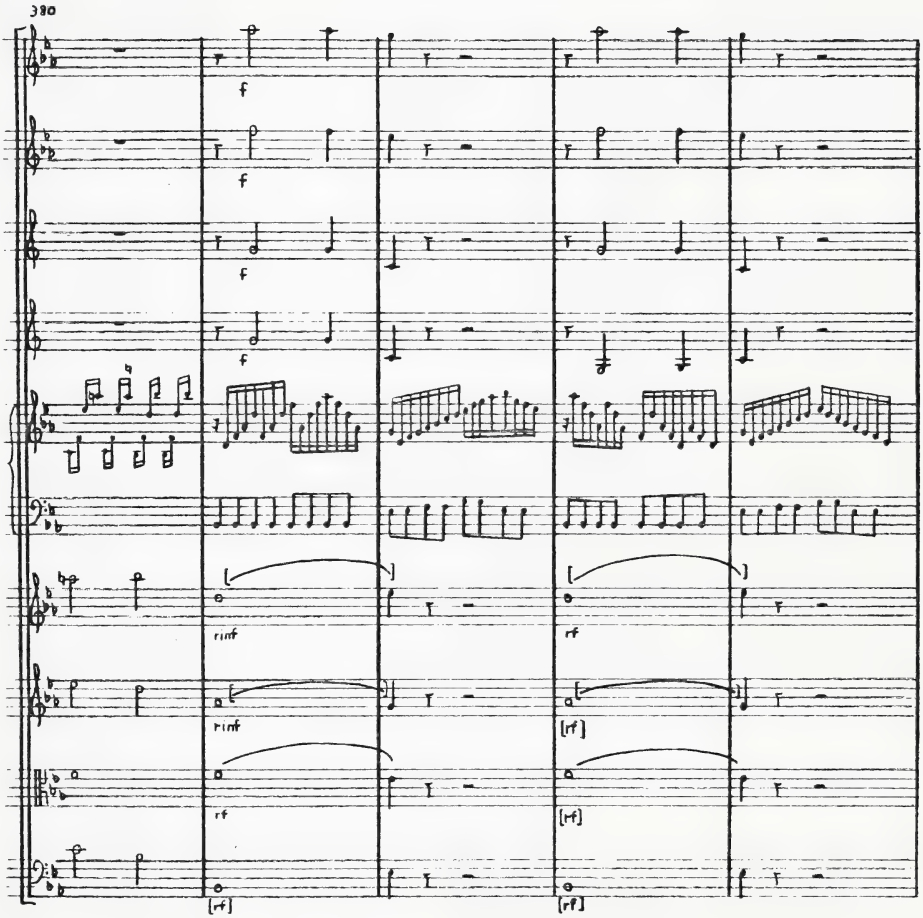
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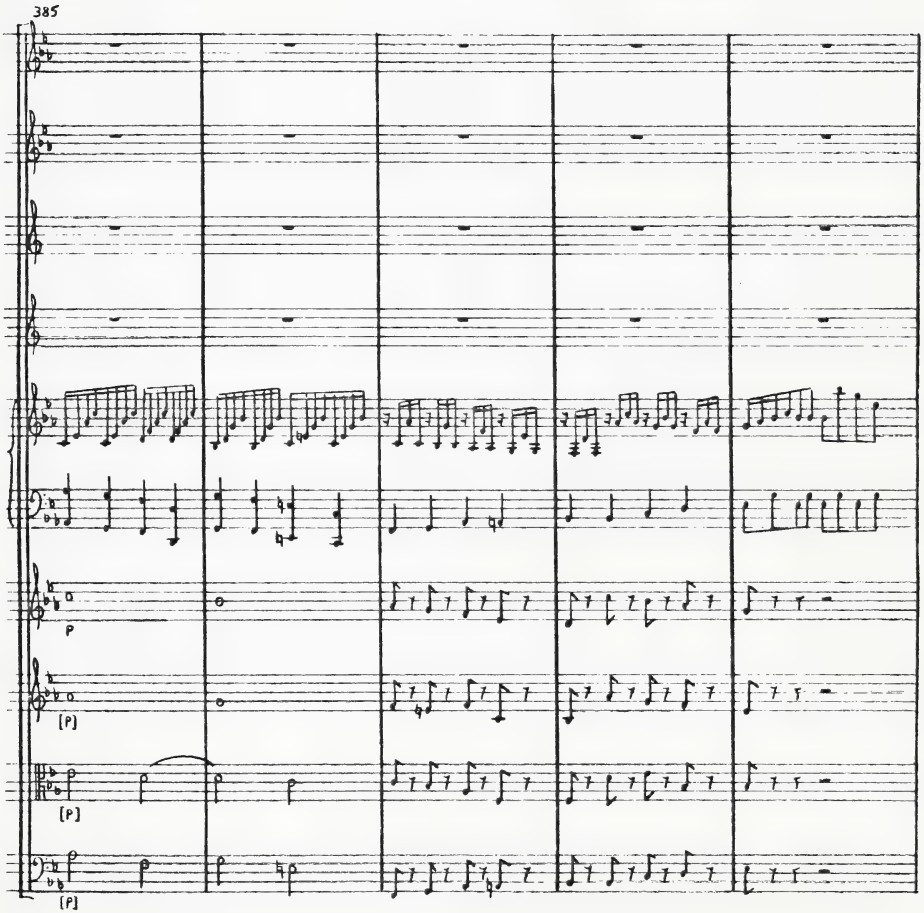
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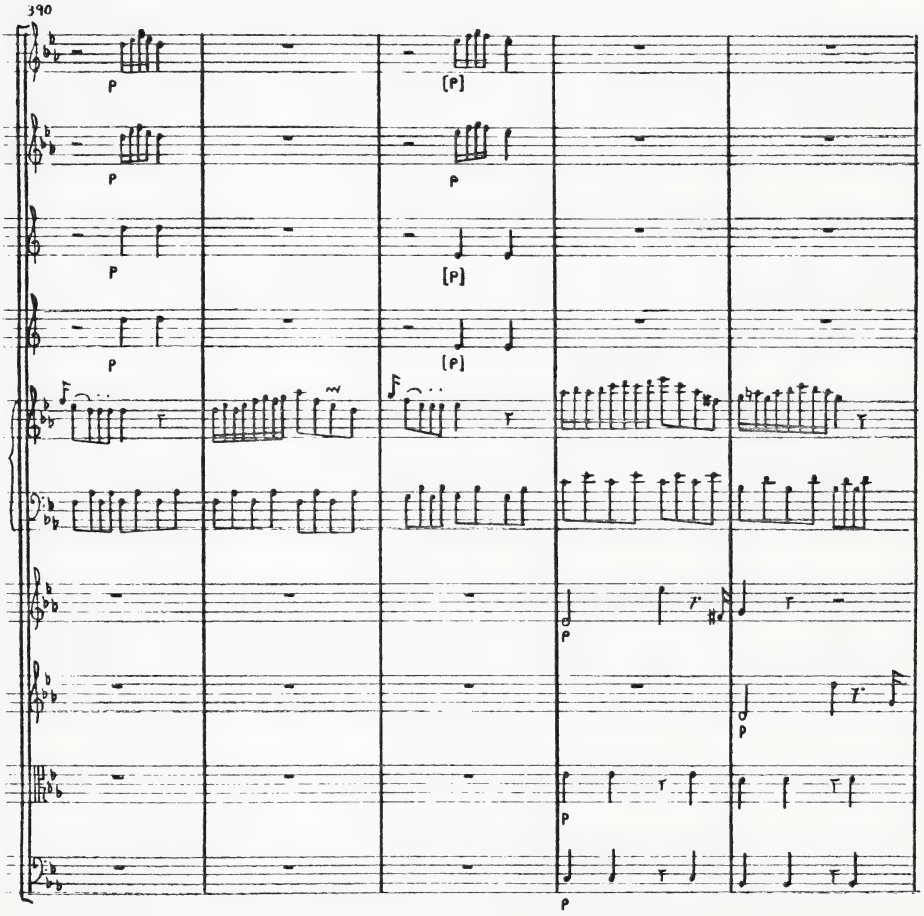
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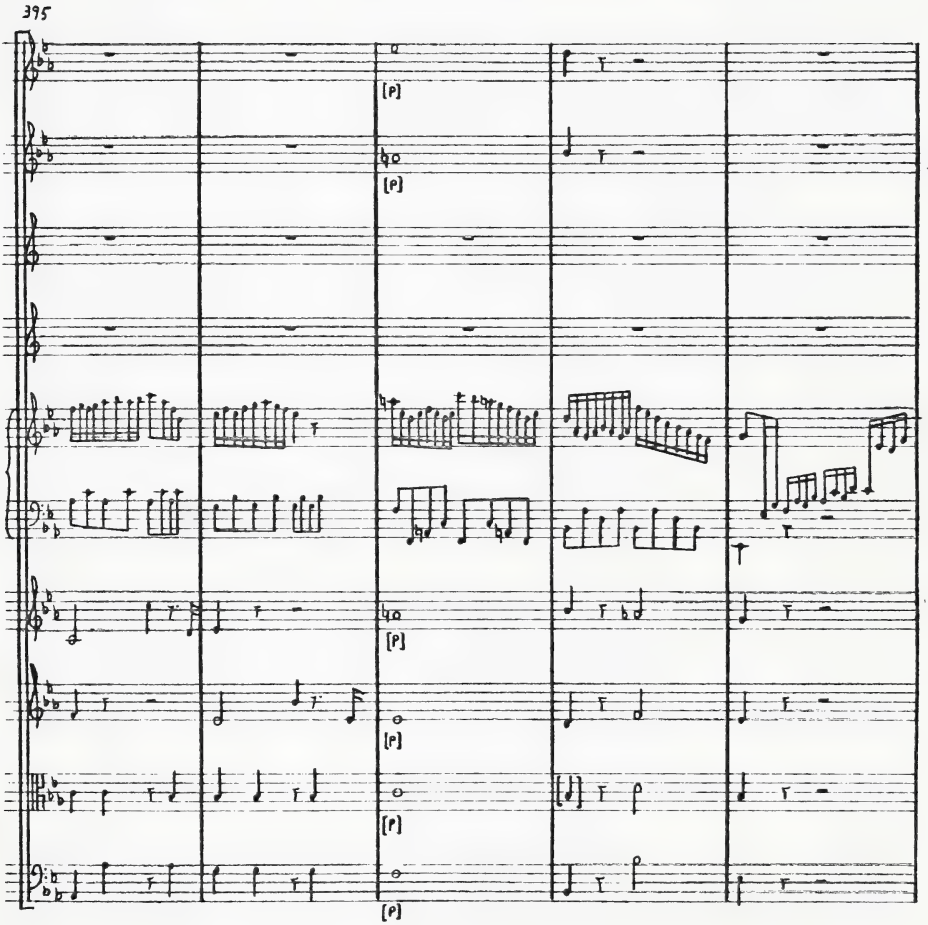
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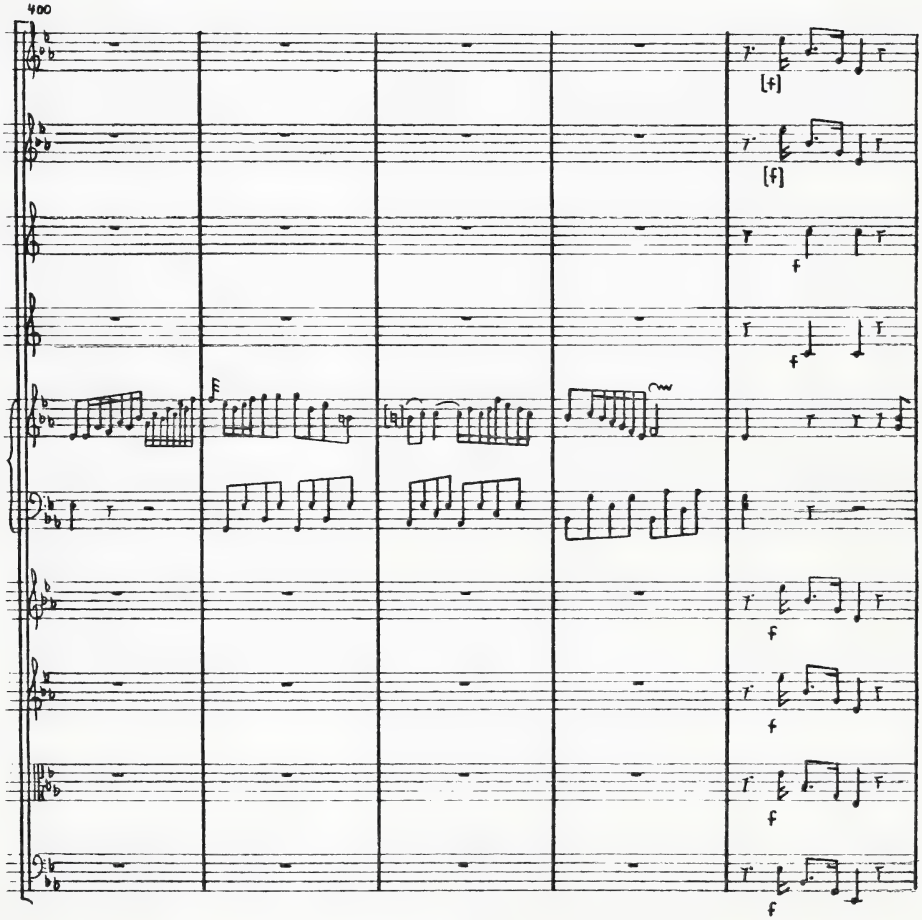
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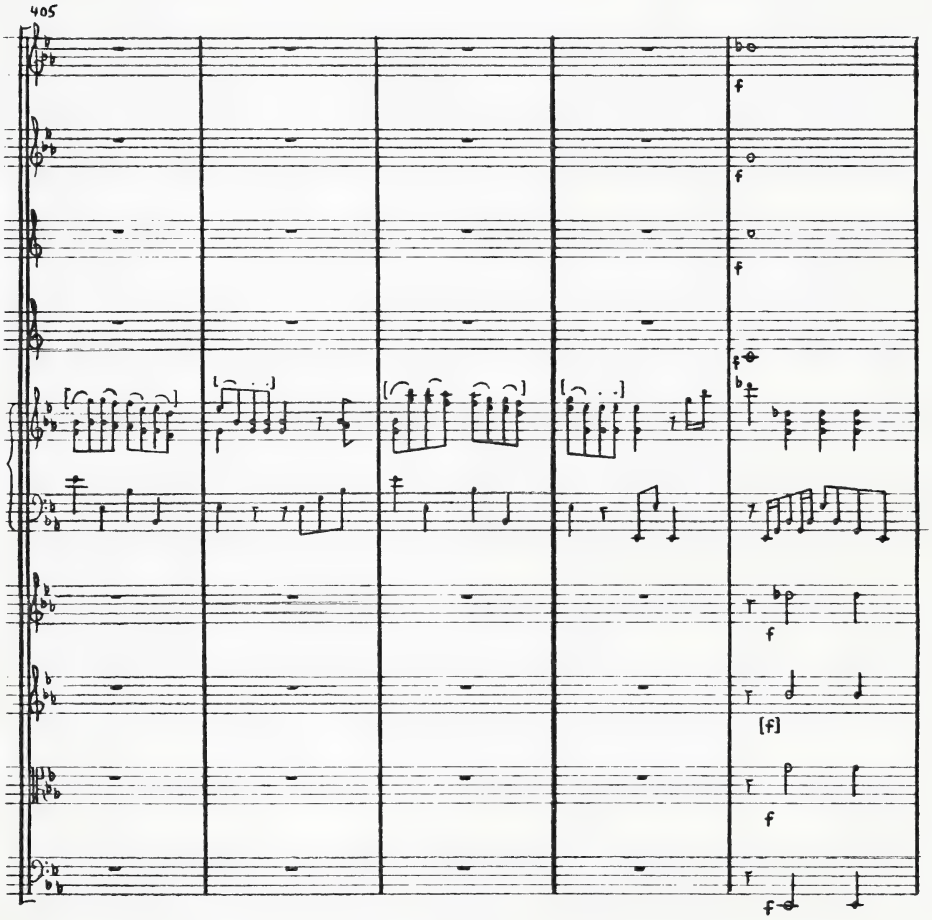
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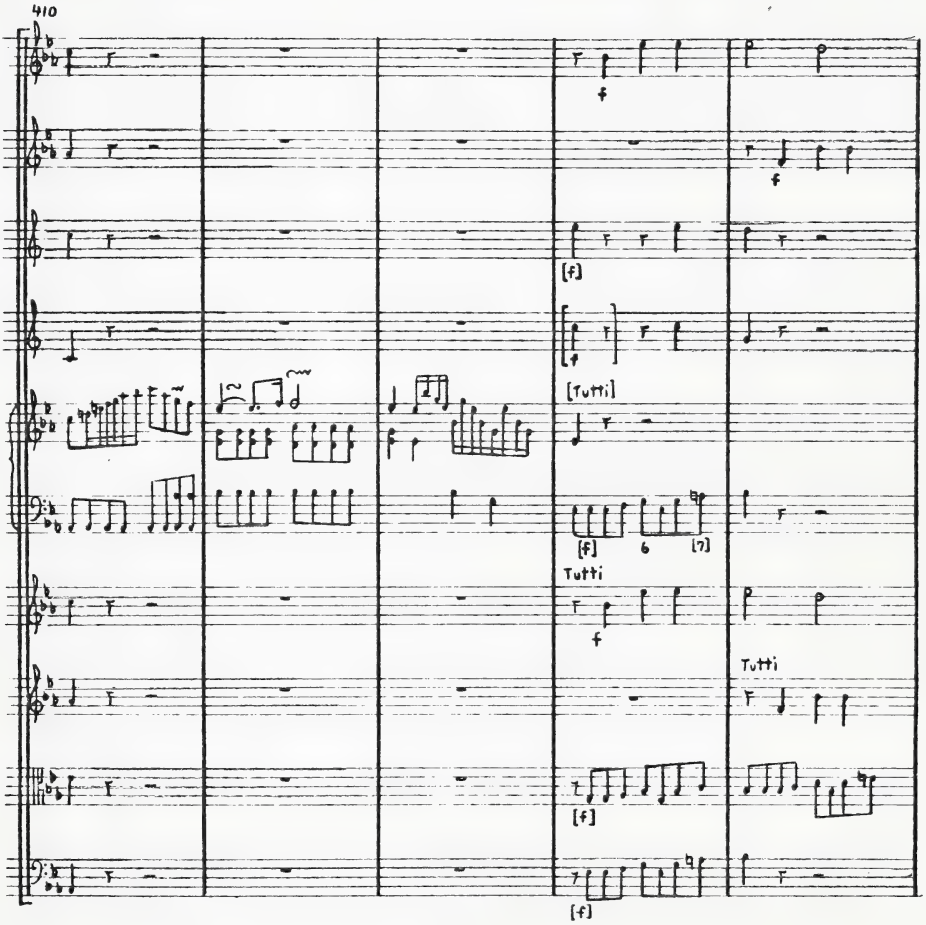
410
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f
Tutti
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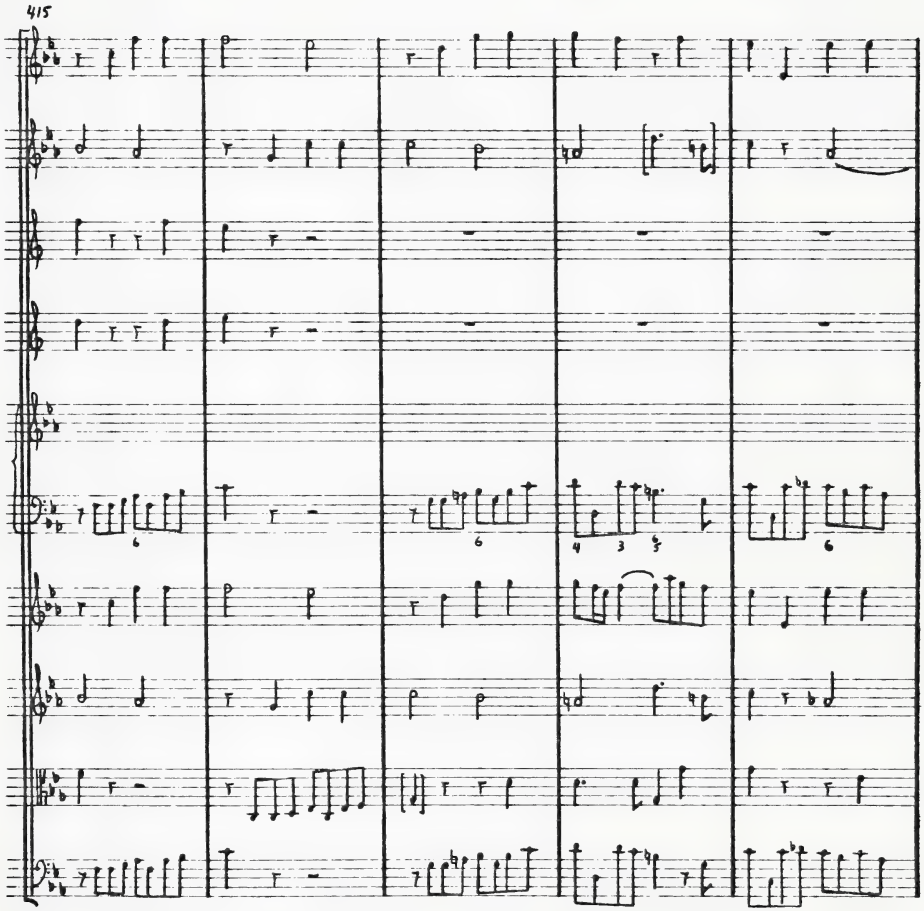
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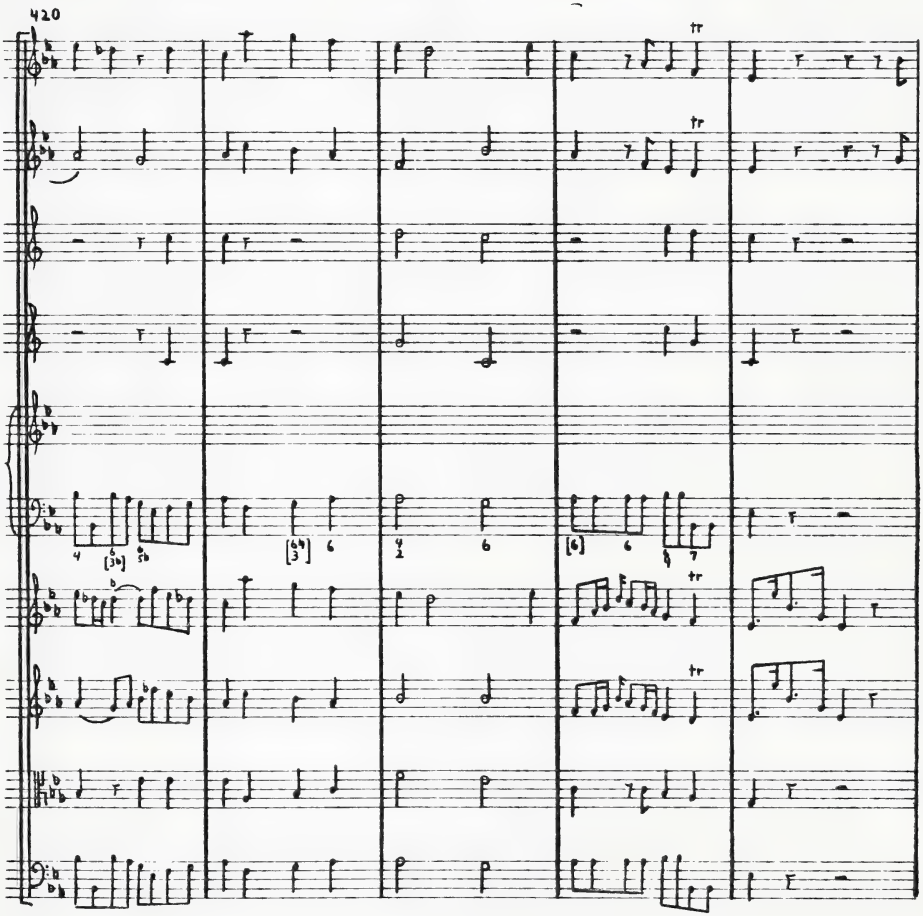
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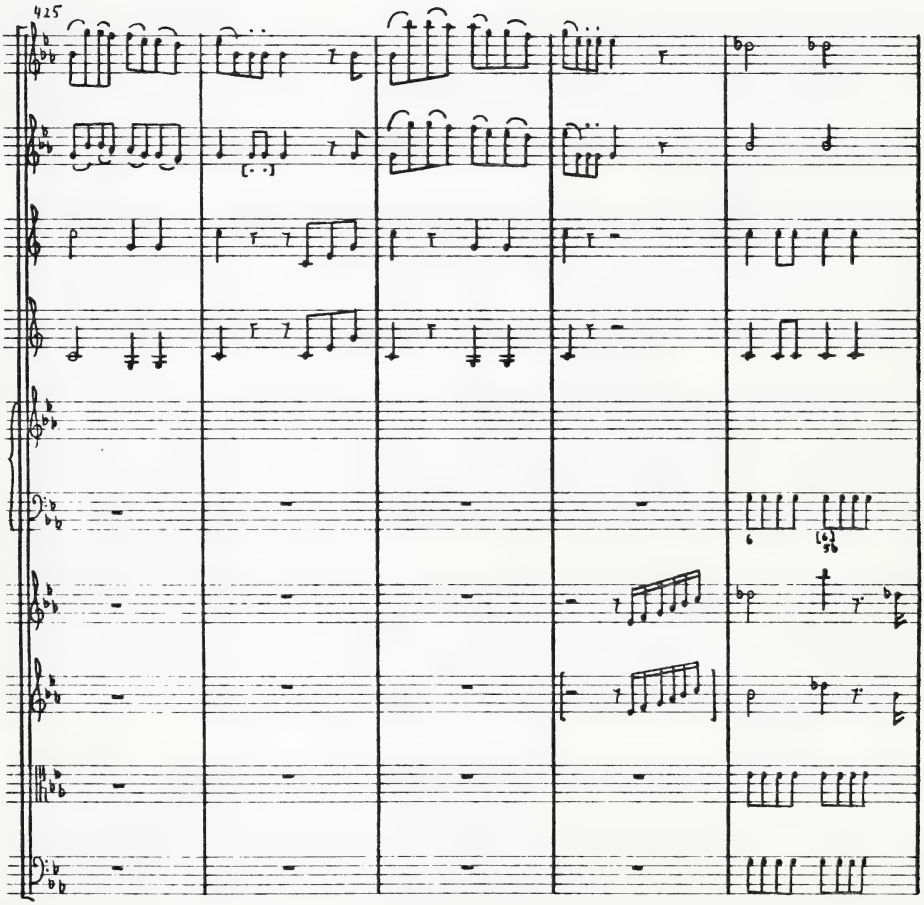
tr
tr
tr
tr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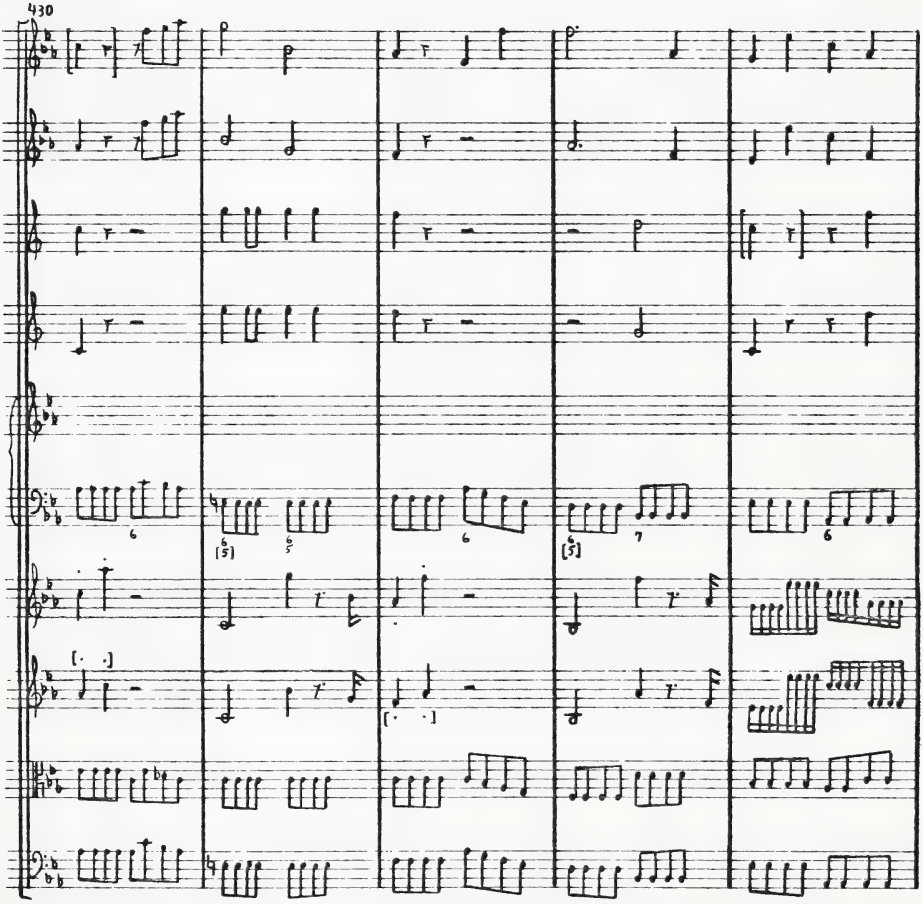
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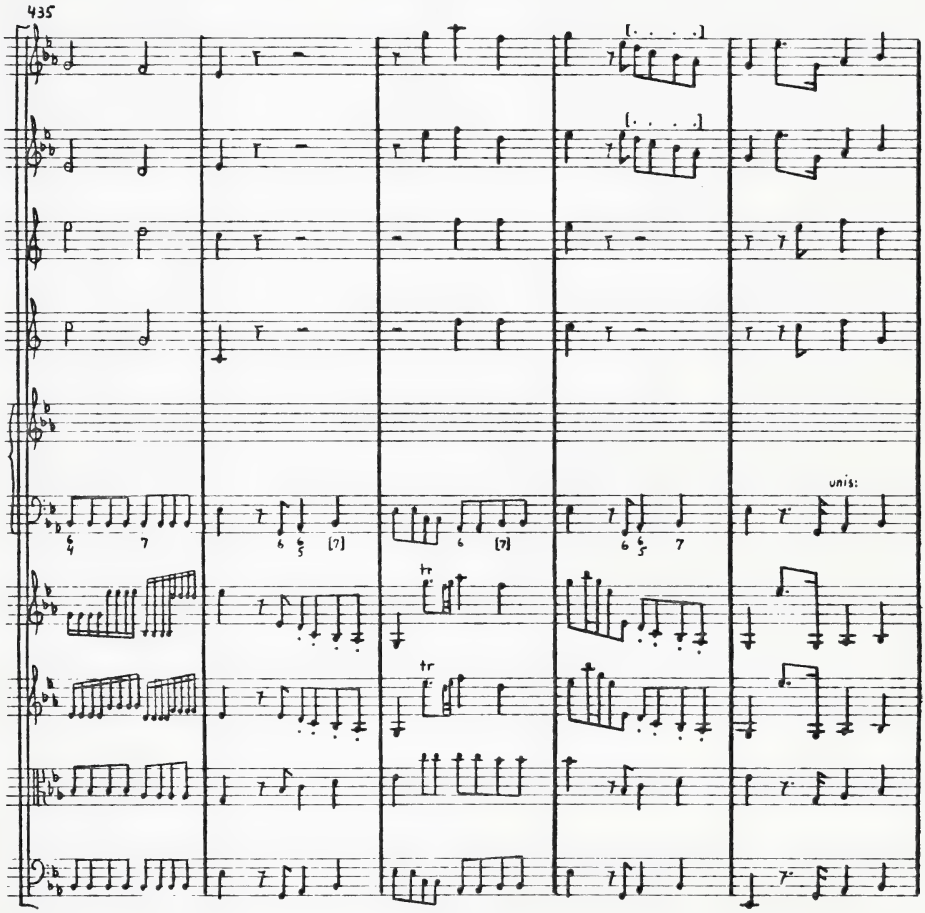
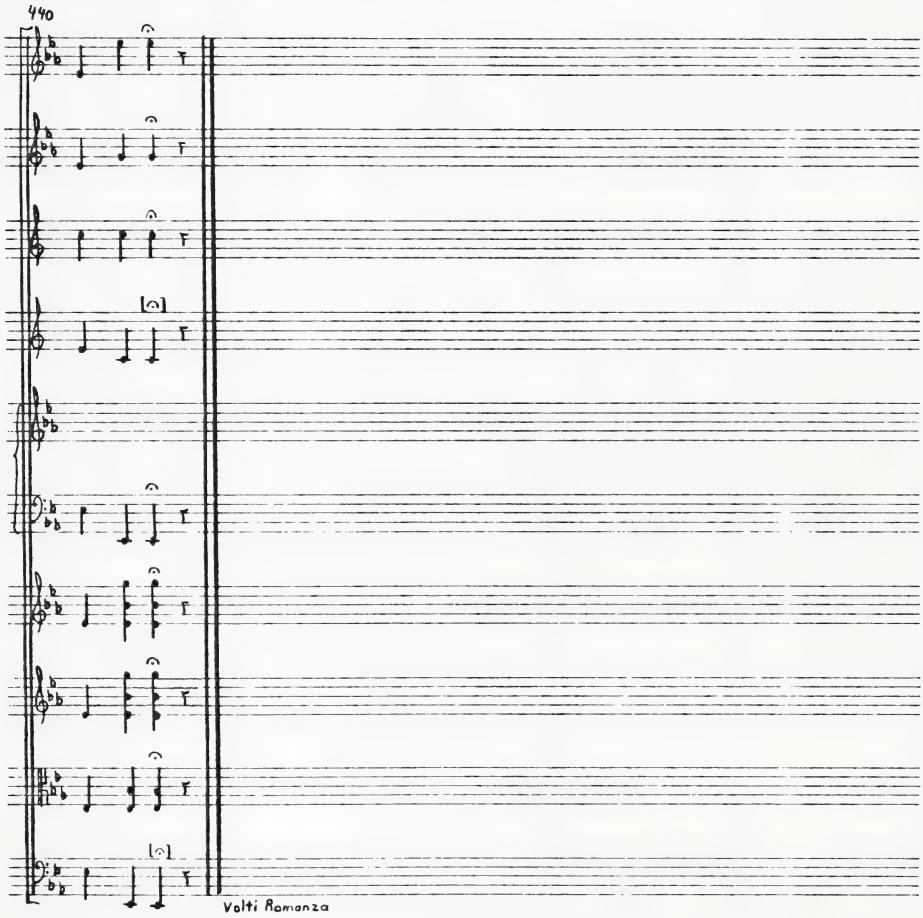

435
unis:
tr
tr


440
Volti Romanza

Romanza

Oboe I

Oboe II

Corno I in E♭

Corno I in E♭

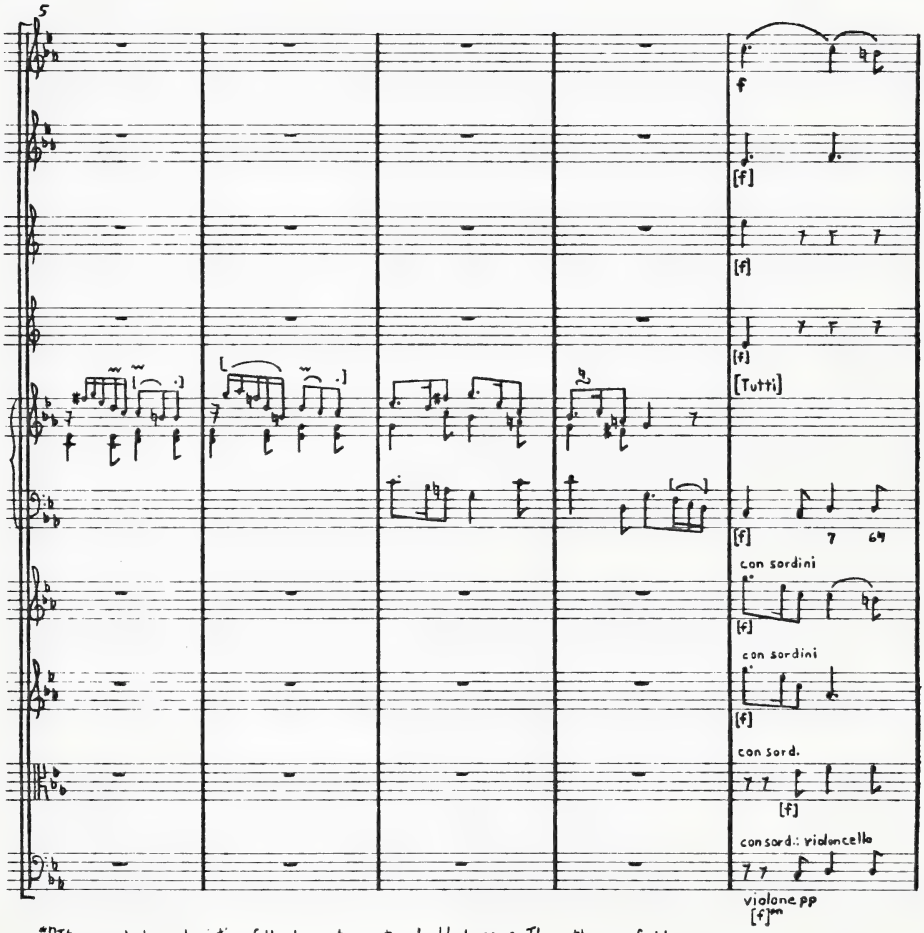
Cembalo concertato

Violino I

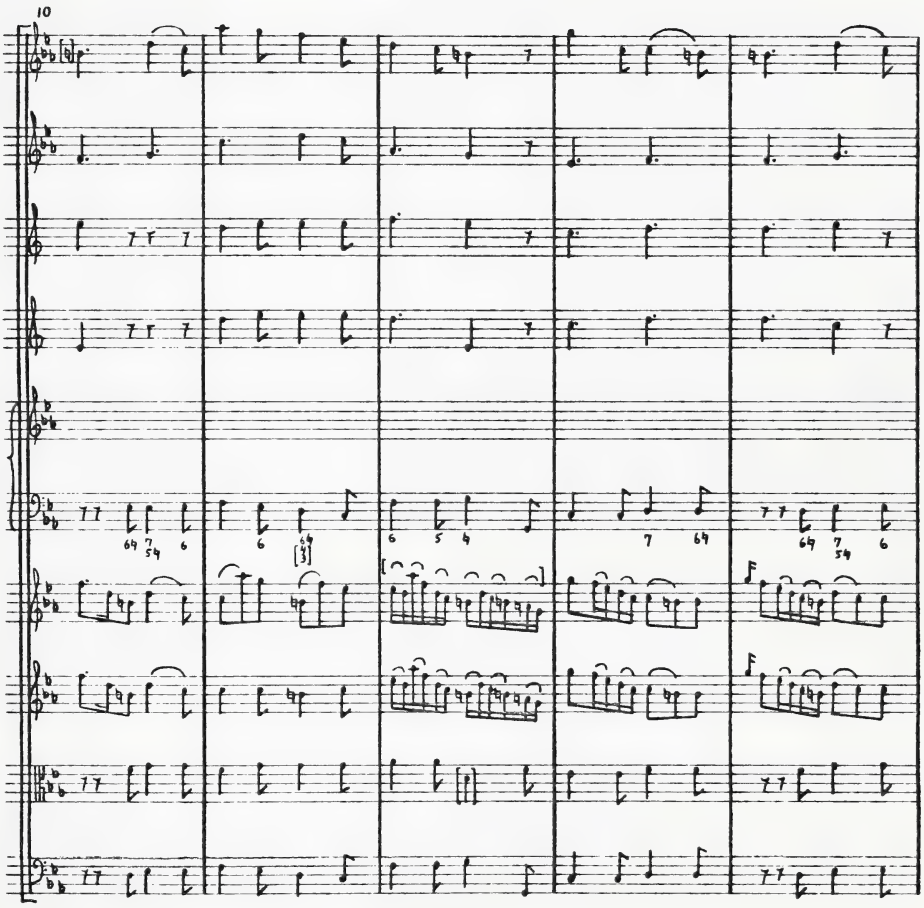
Violino II

Viola

Basso



**It was not characteristic of the time to mute double basses. Thus, the pp of the double bass here simply indicates an overall soft dynamic level to match the other muted strings, but which allows for a certain amount of fluctuation within this level.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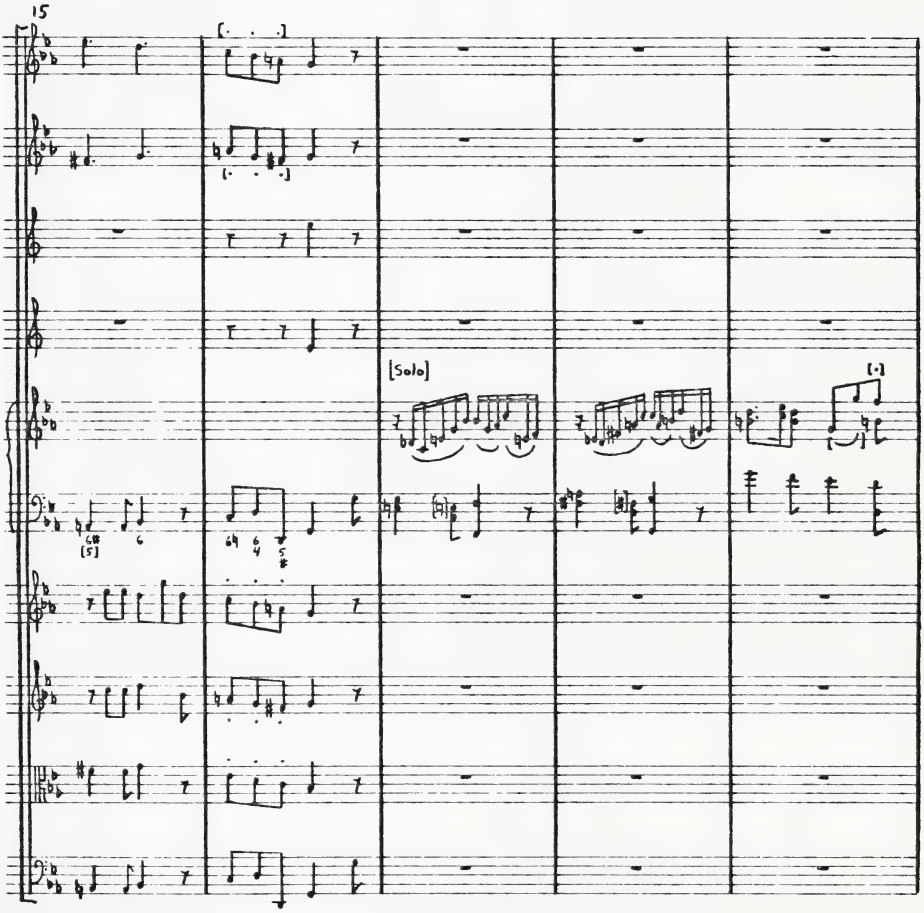
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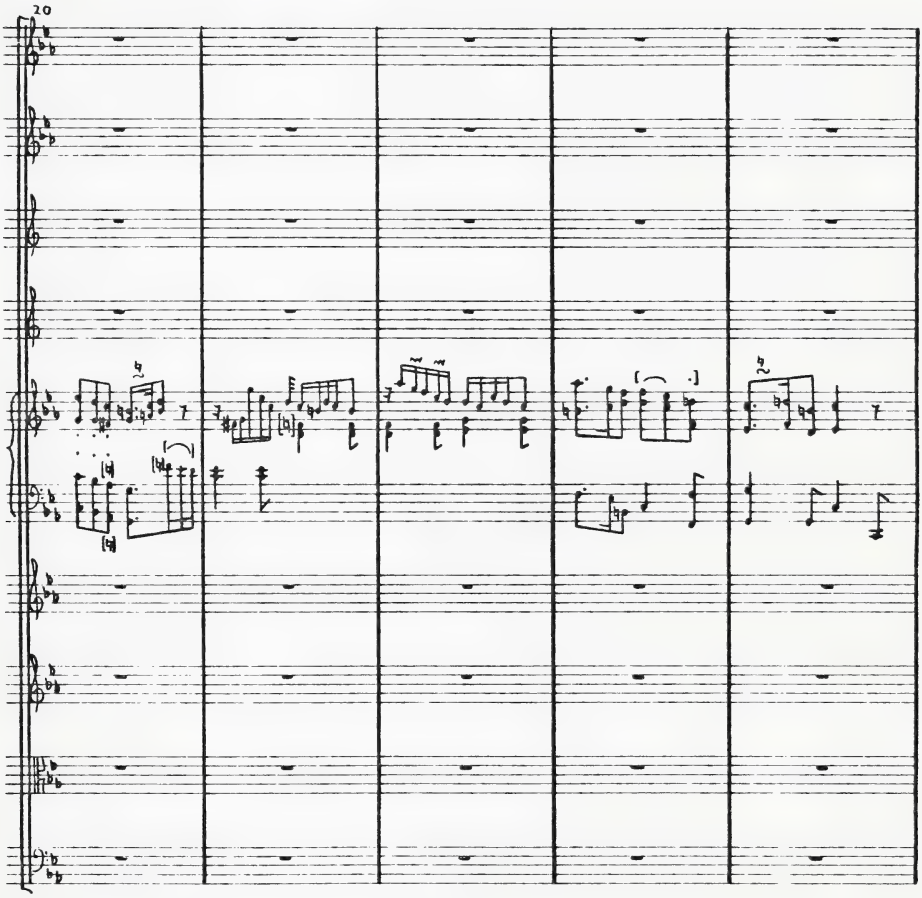
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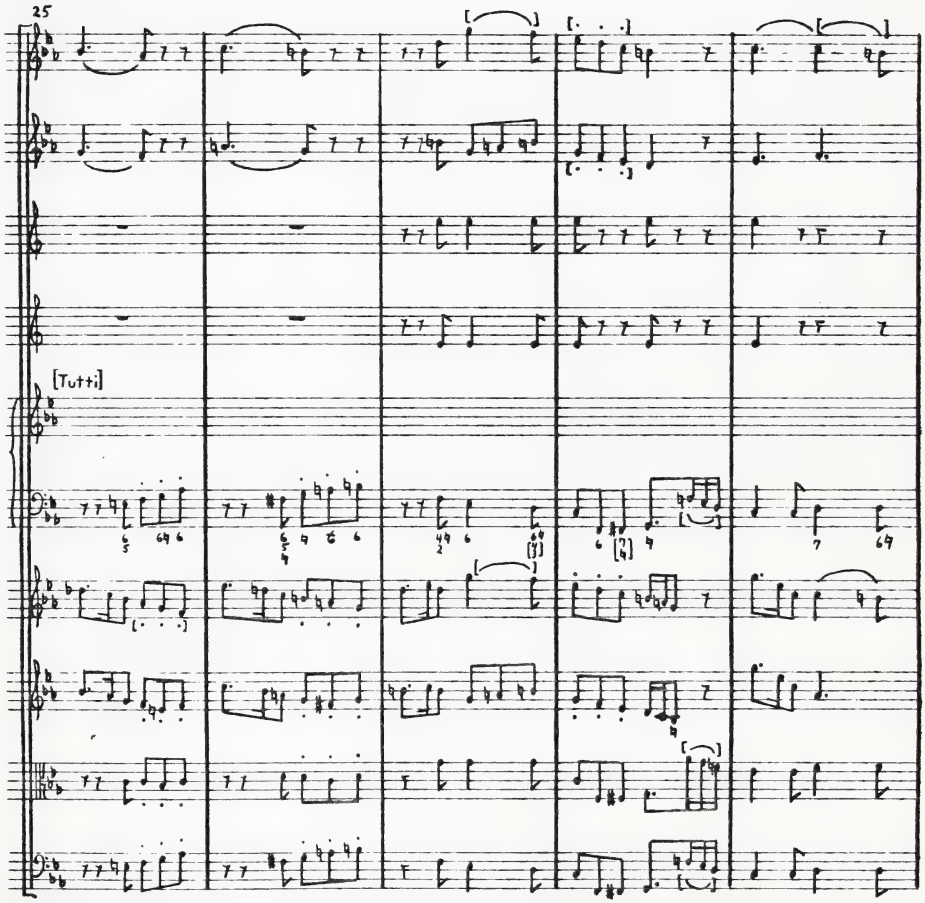
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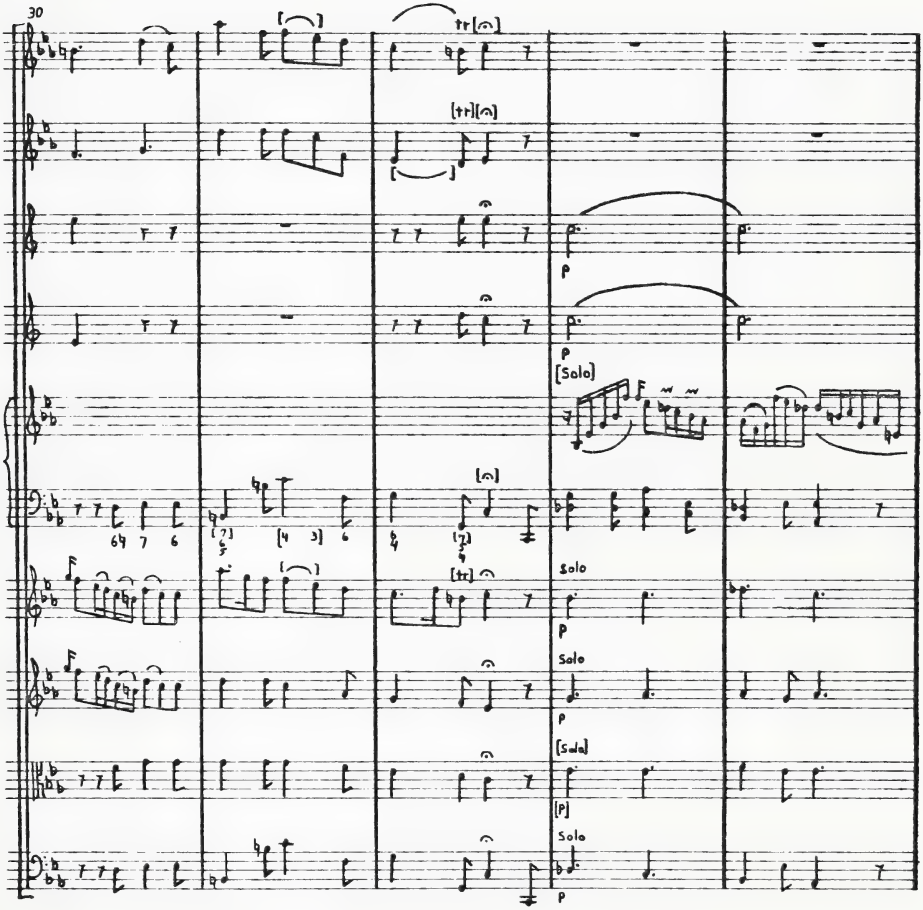
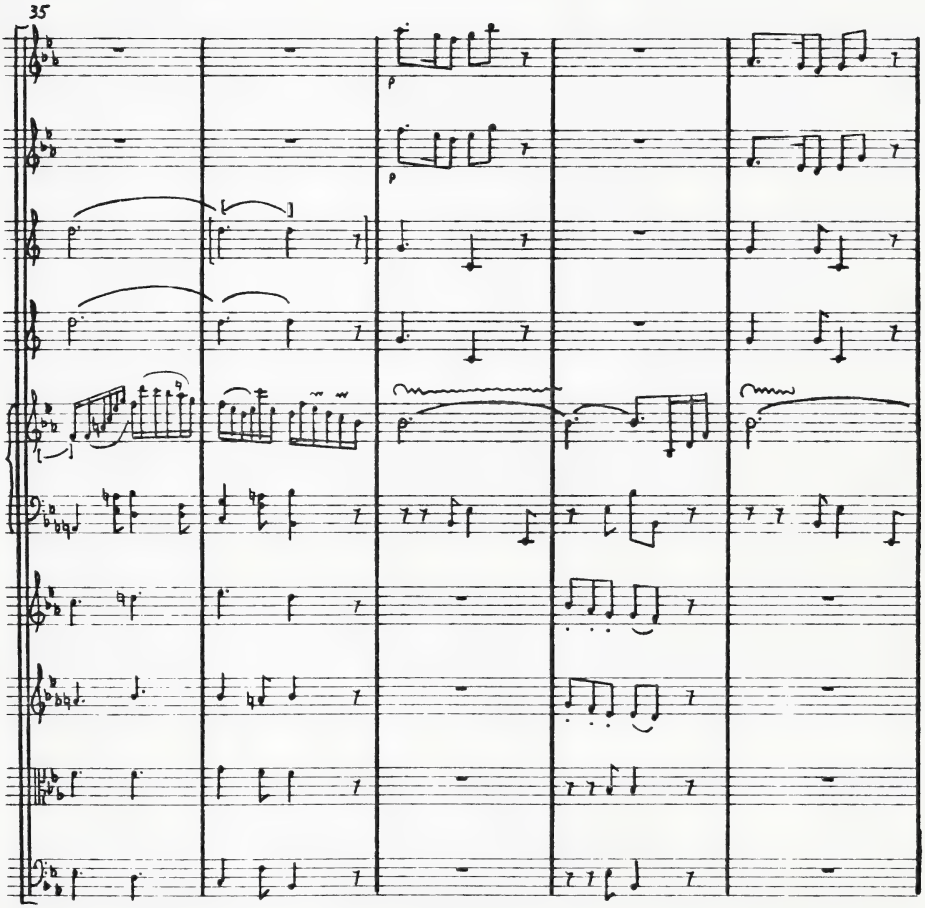

30
tr
[tr]
p
p
[Solo]
Solo
p
Solo
p
[Solo]
[p]
Solo
p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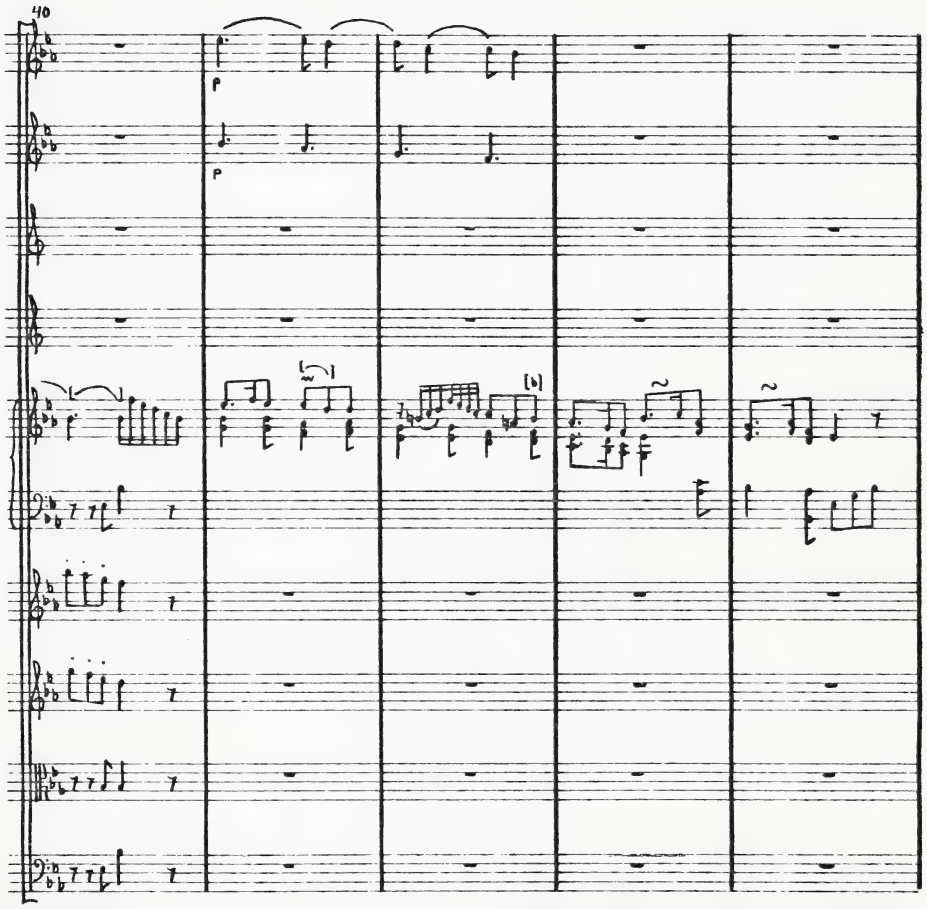
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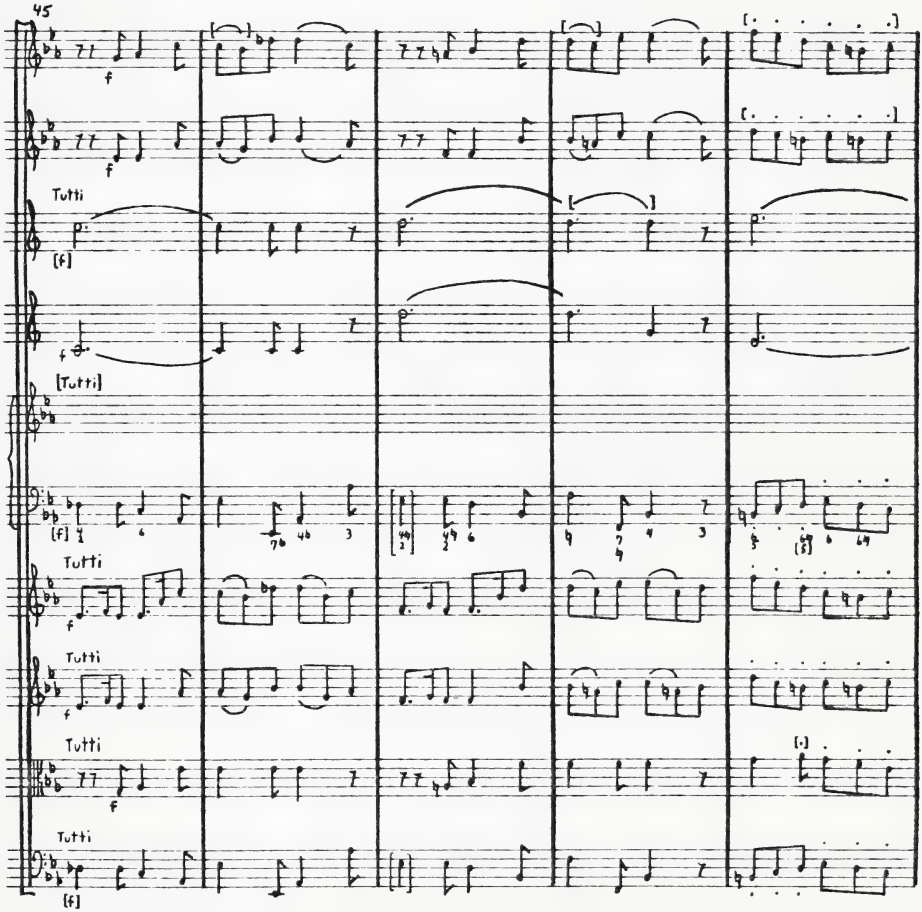
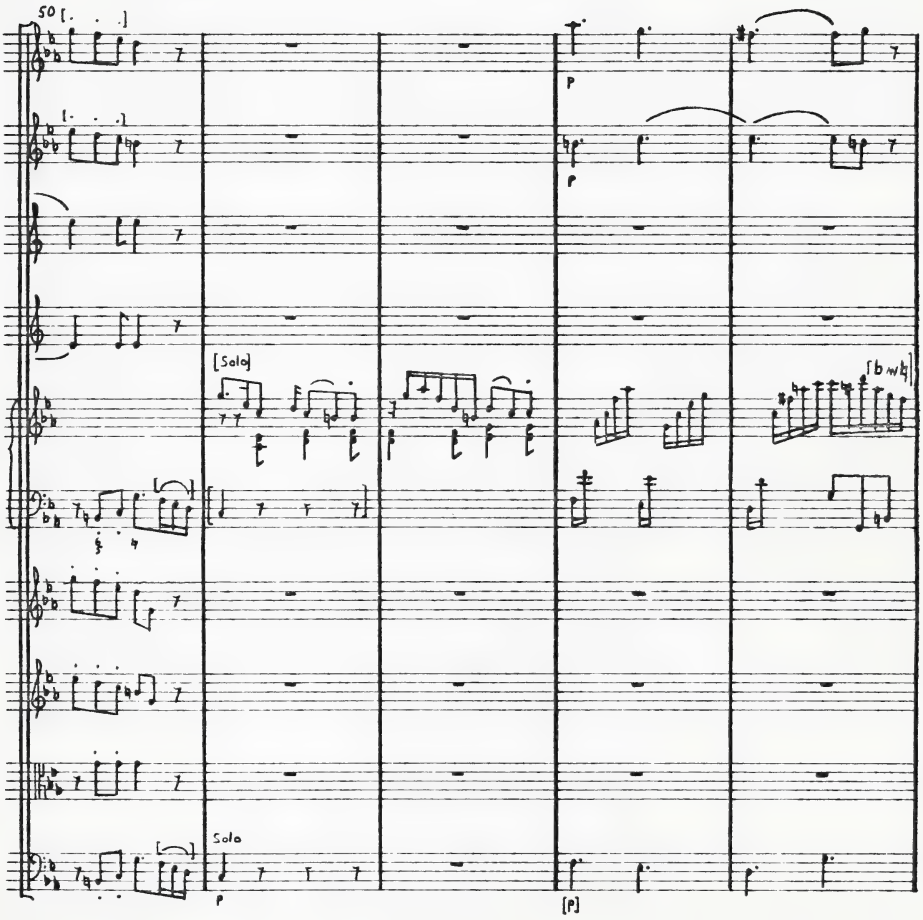
p
p


45
f
Tutti
[f]
[Tutti]
Tutti
Tutti
Tutti
Tutti


50
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[b w/ ♮]
Solo
p
p
p
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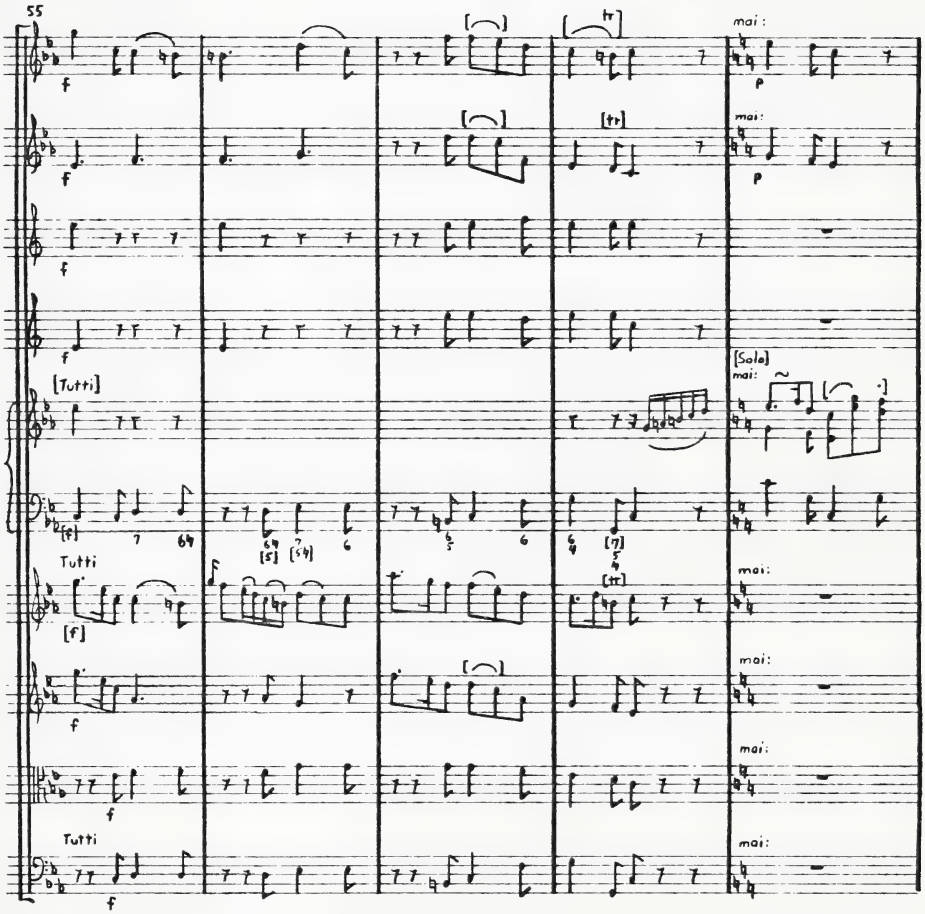
55
f
mai:
p
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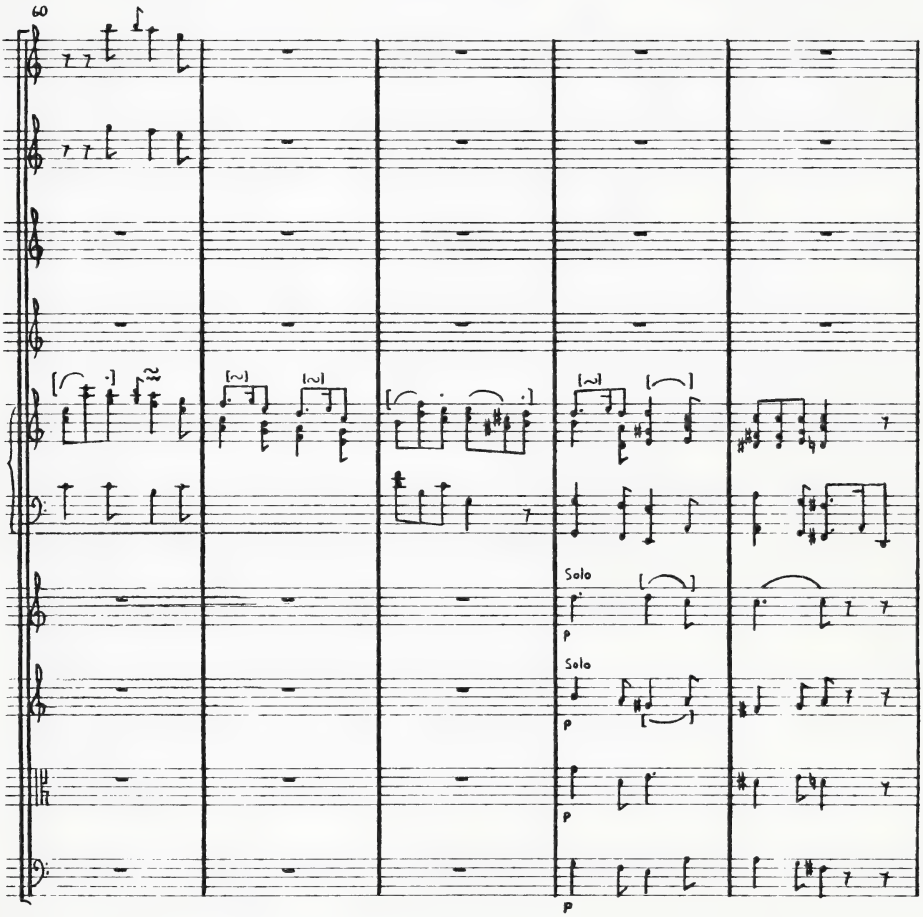
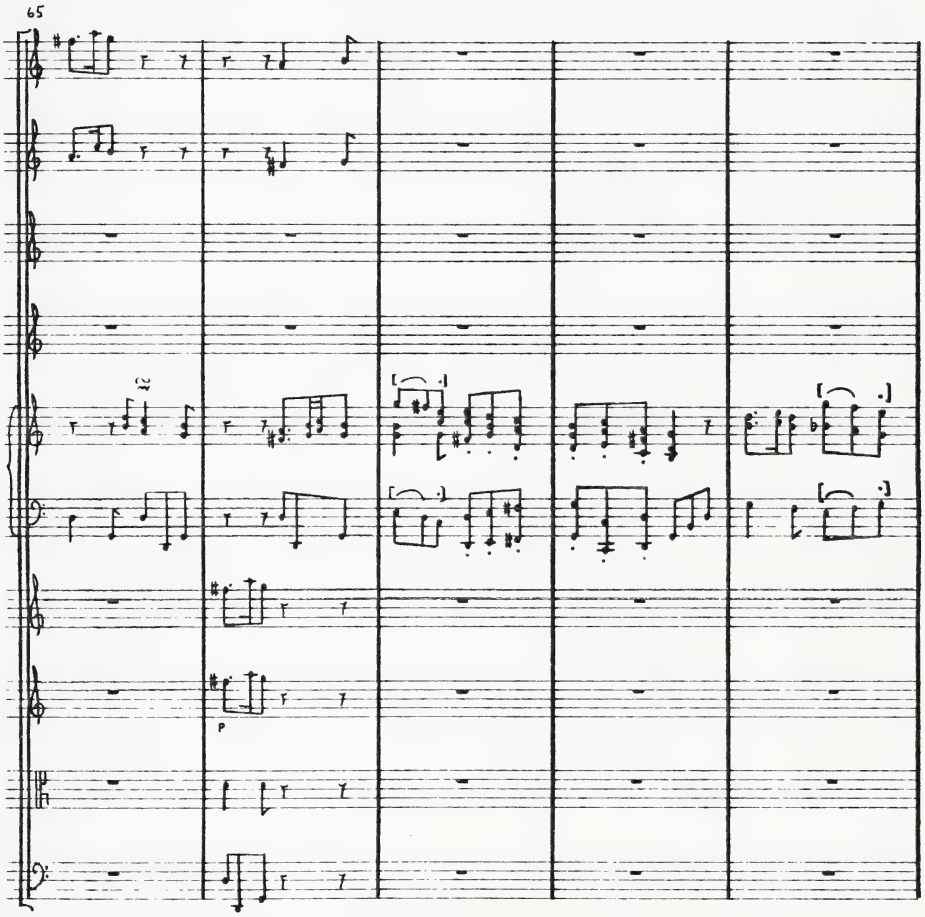
[Solo]
Tutti
[f]
[tr]
[5]
[7]


60
Solo
p
Solo
p
p
p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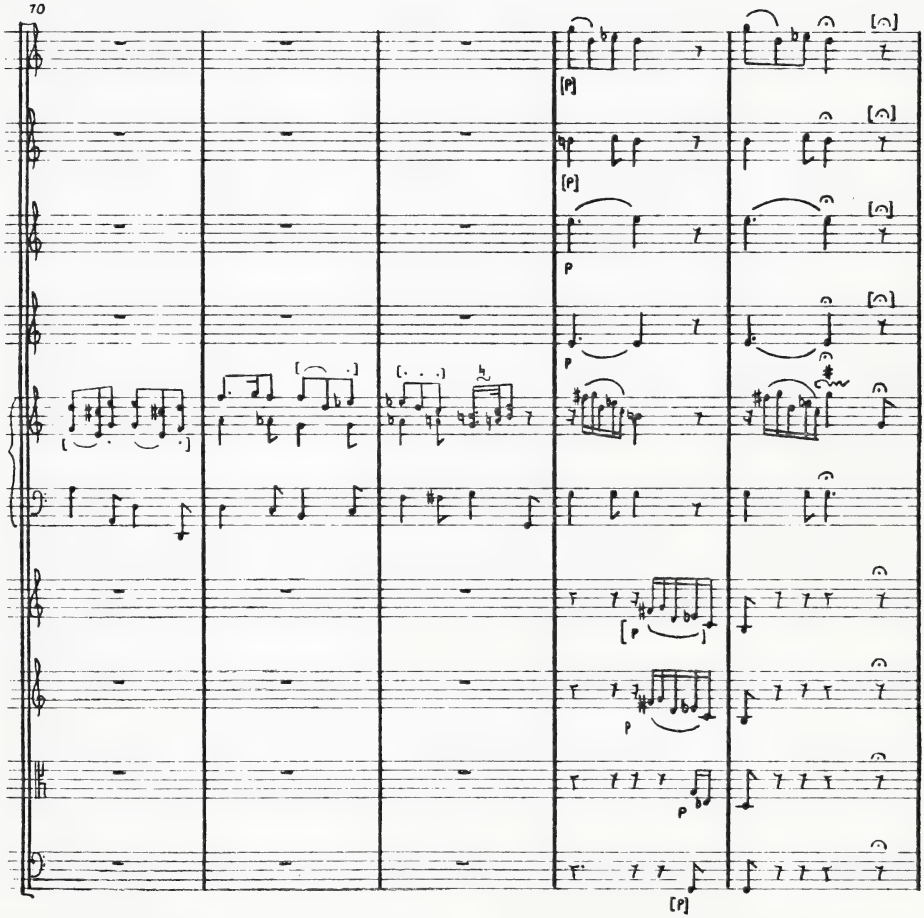
70
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p
p
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p
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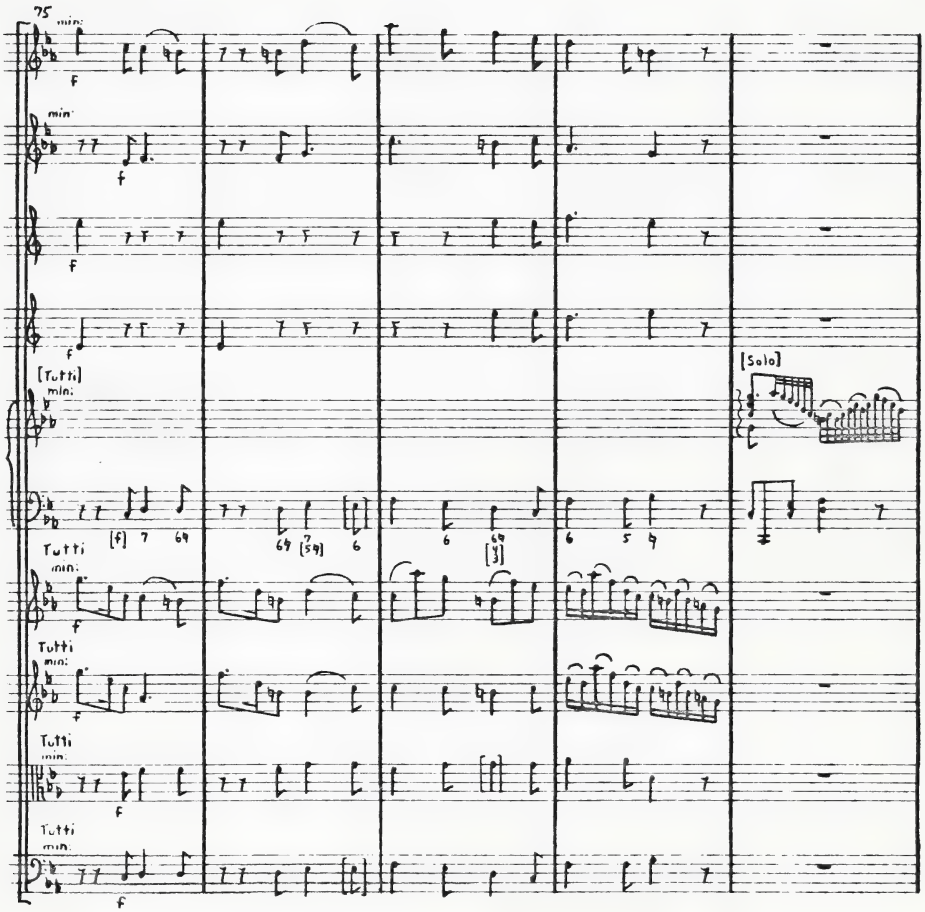
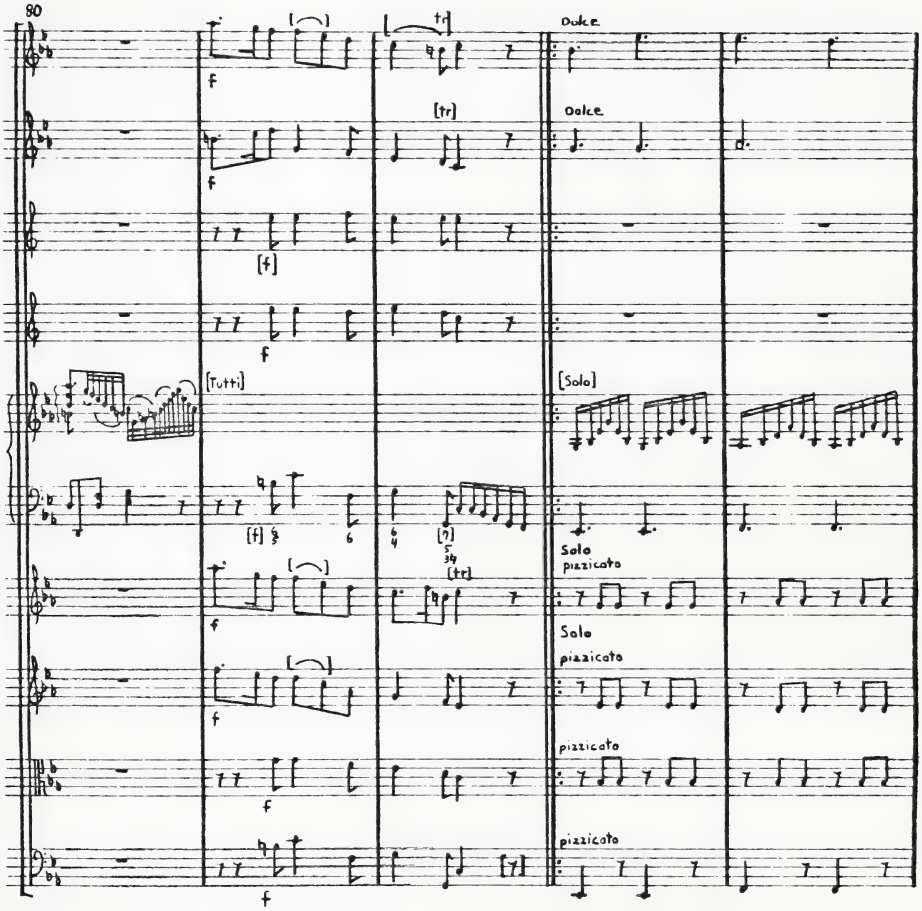
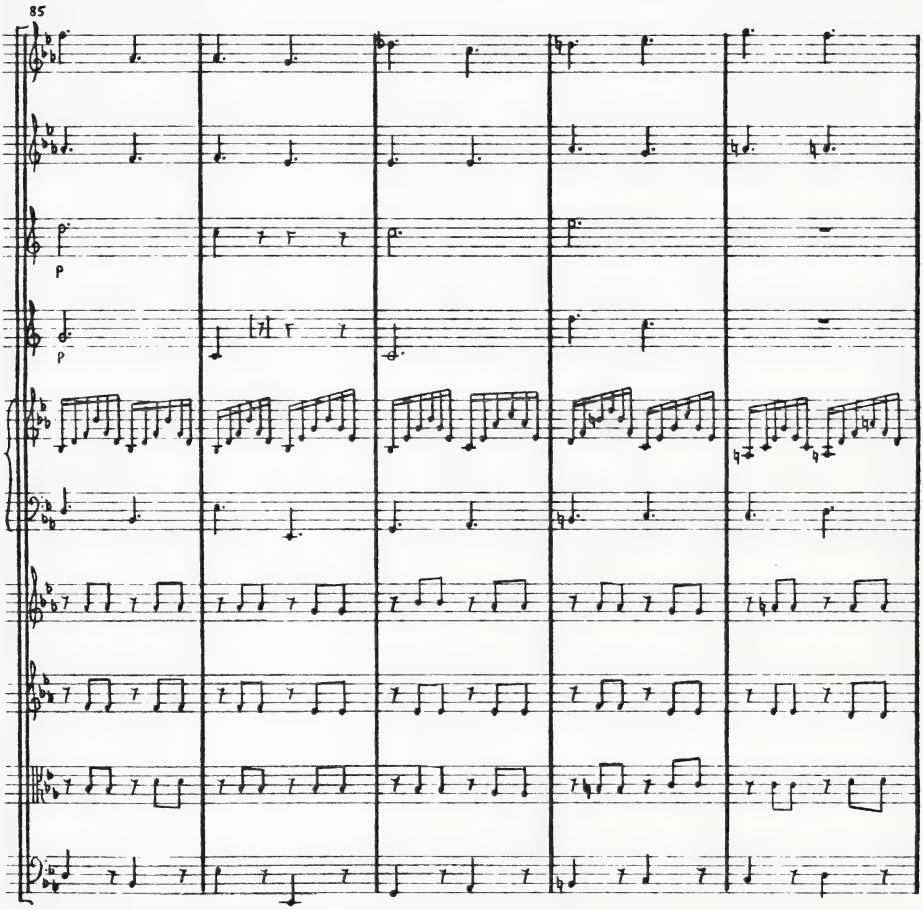

75
min:
f
min:
f
f
f
[Tutti]
min:
[Solo]
[f] 7 6♮
6♮ 7 [5♮] 6
6 6♮ [3]
6 5 4
Tutti
min:
f
Tutti
min:
f
Tutti
min:
f
Tutti
min:
f


80
f
[tr]
Dolce
Dolce
[f]
[Tutti]
[Solo]
Solo
pizzicato
Solo
pizzicato
pizzicato
pizzicato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p
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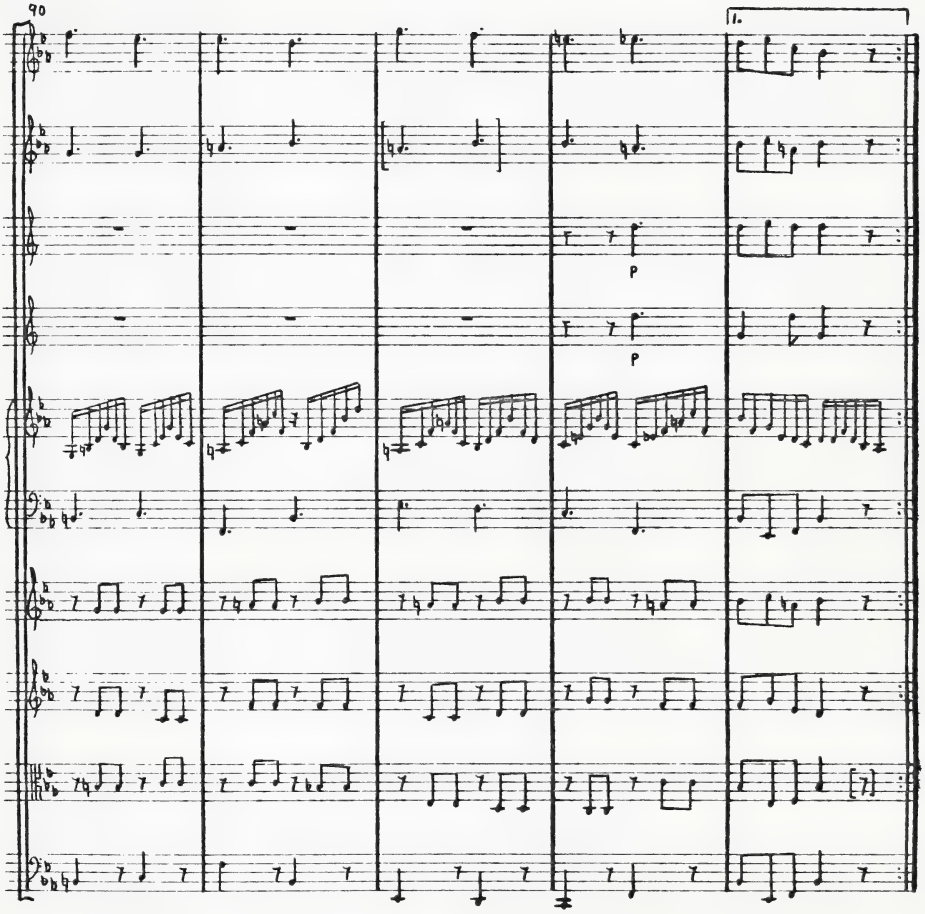
90
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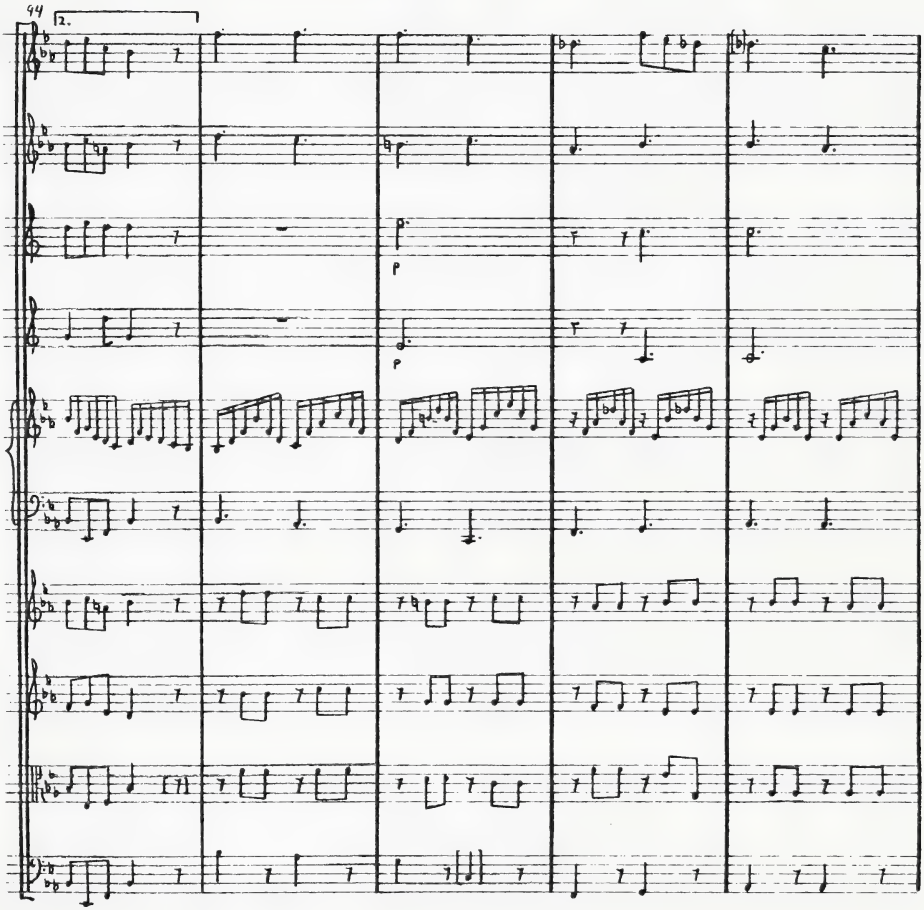
p
p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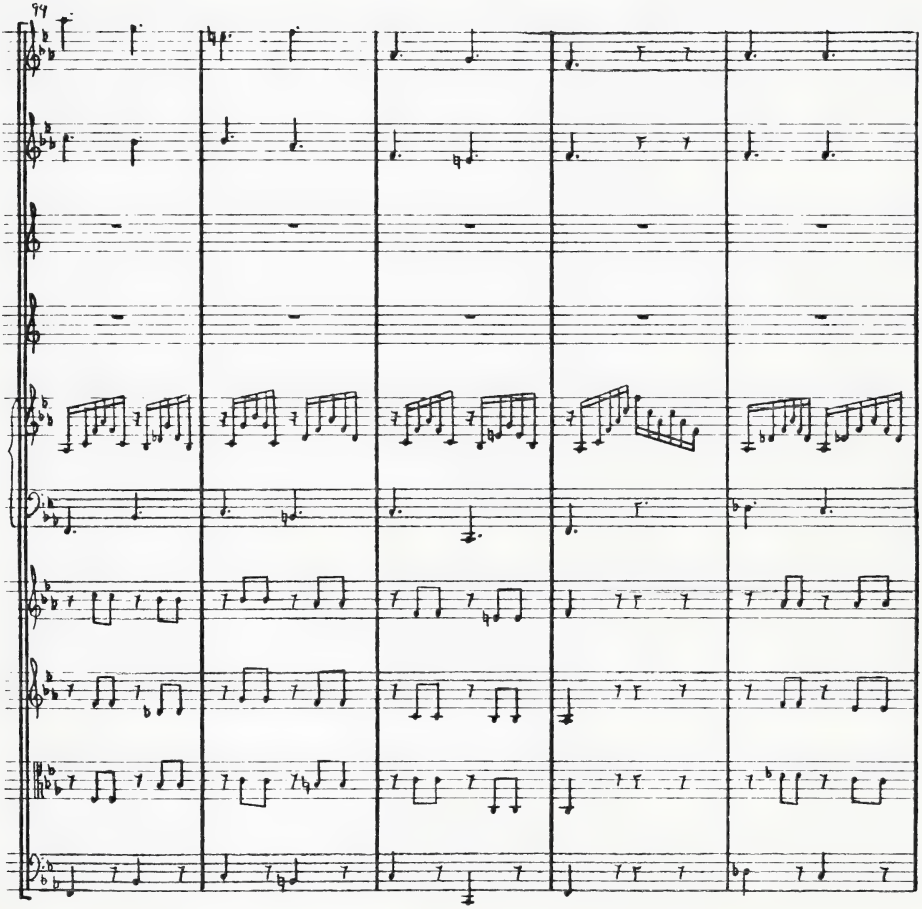
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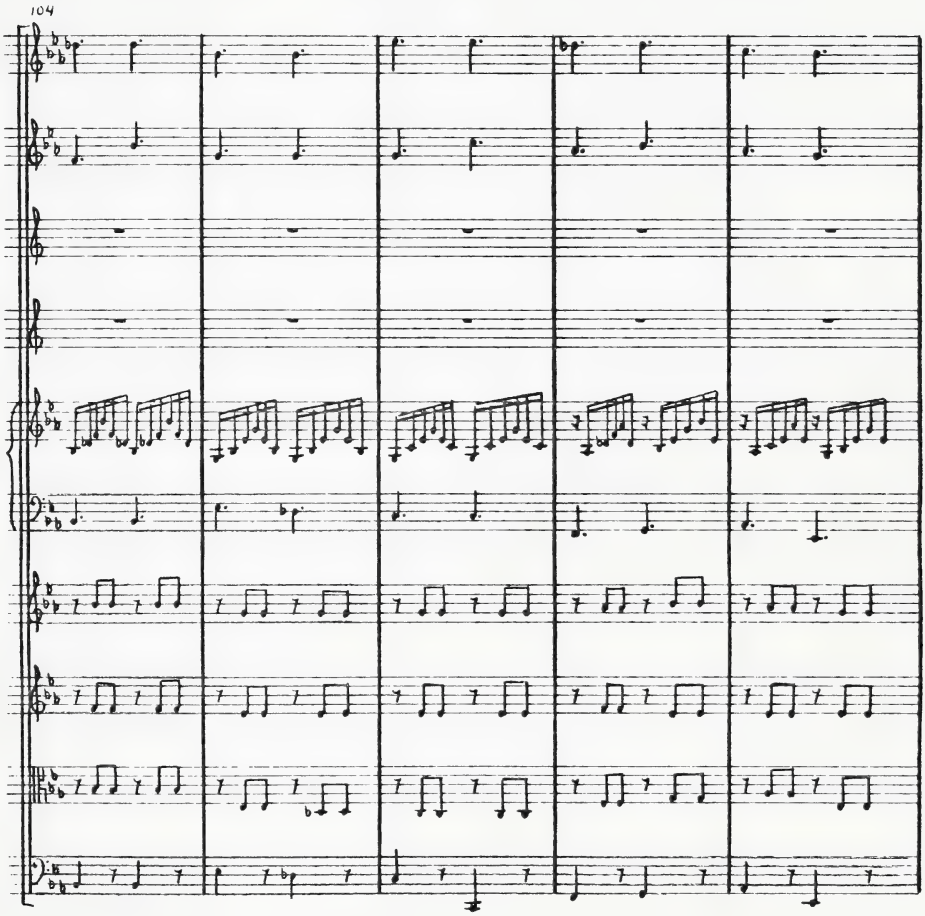
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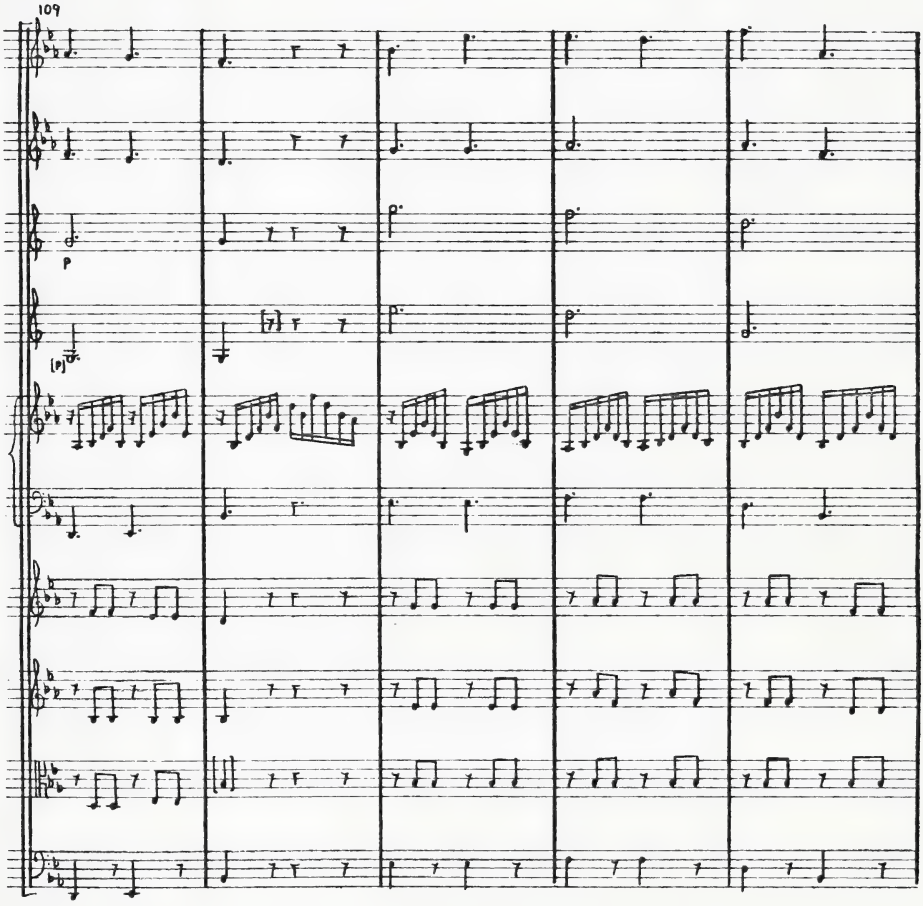
109
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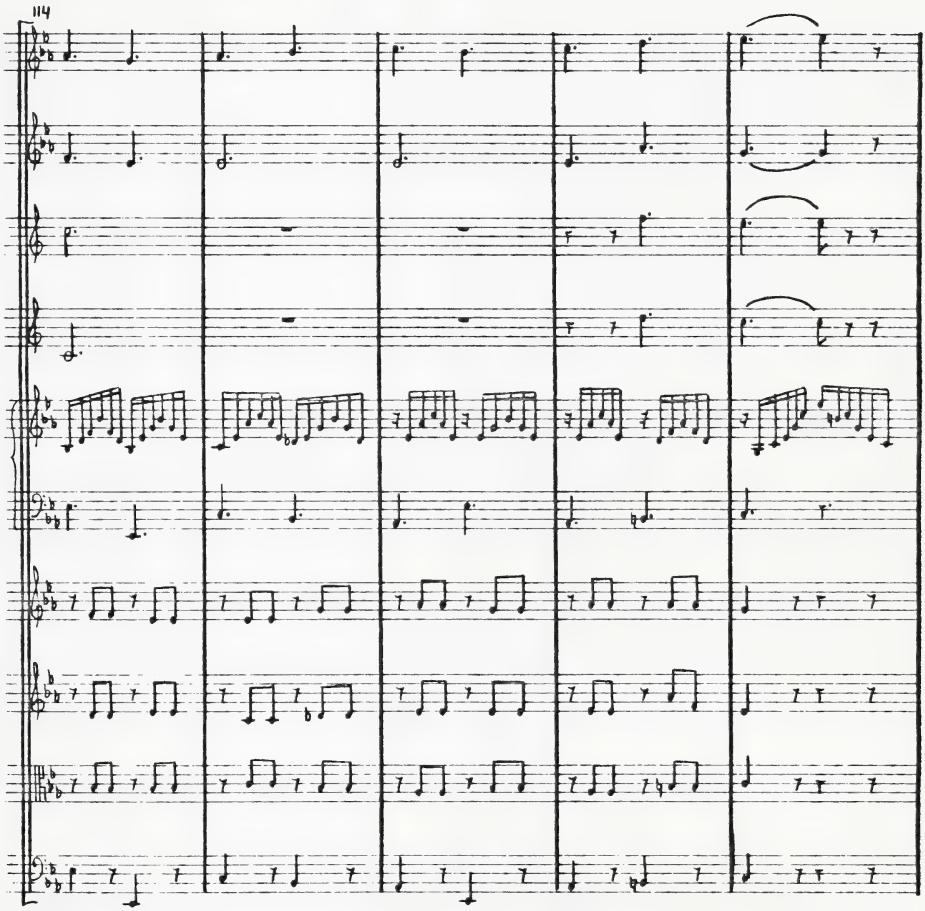
(7)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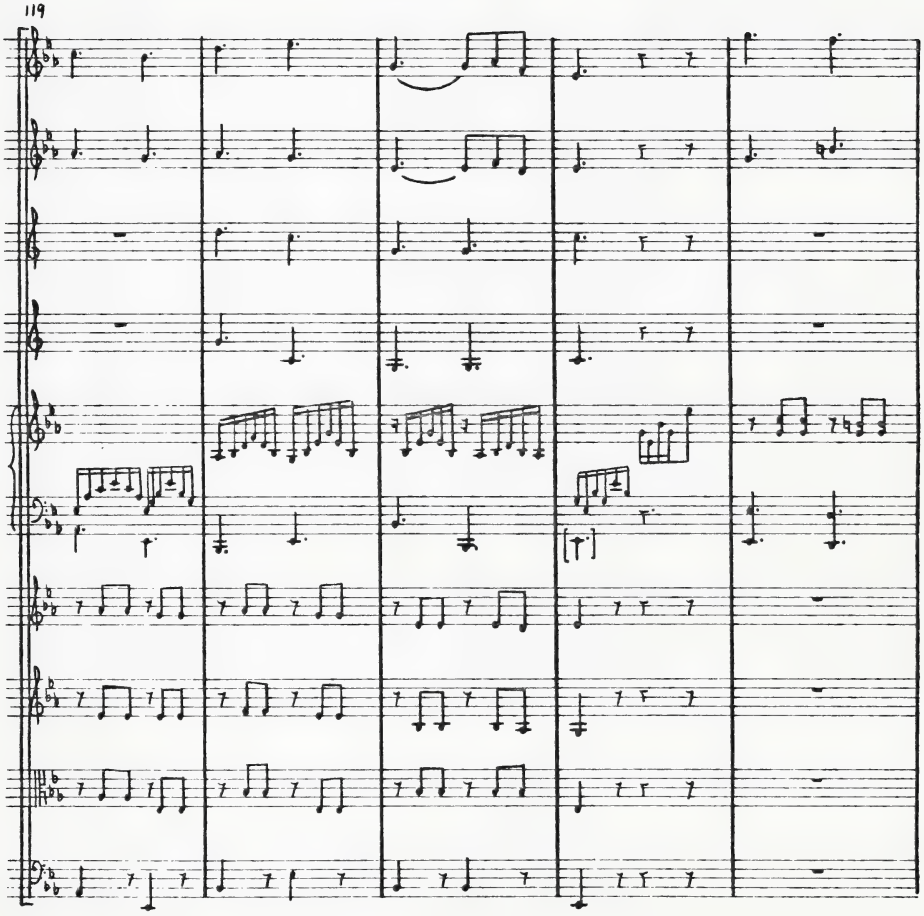
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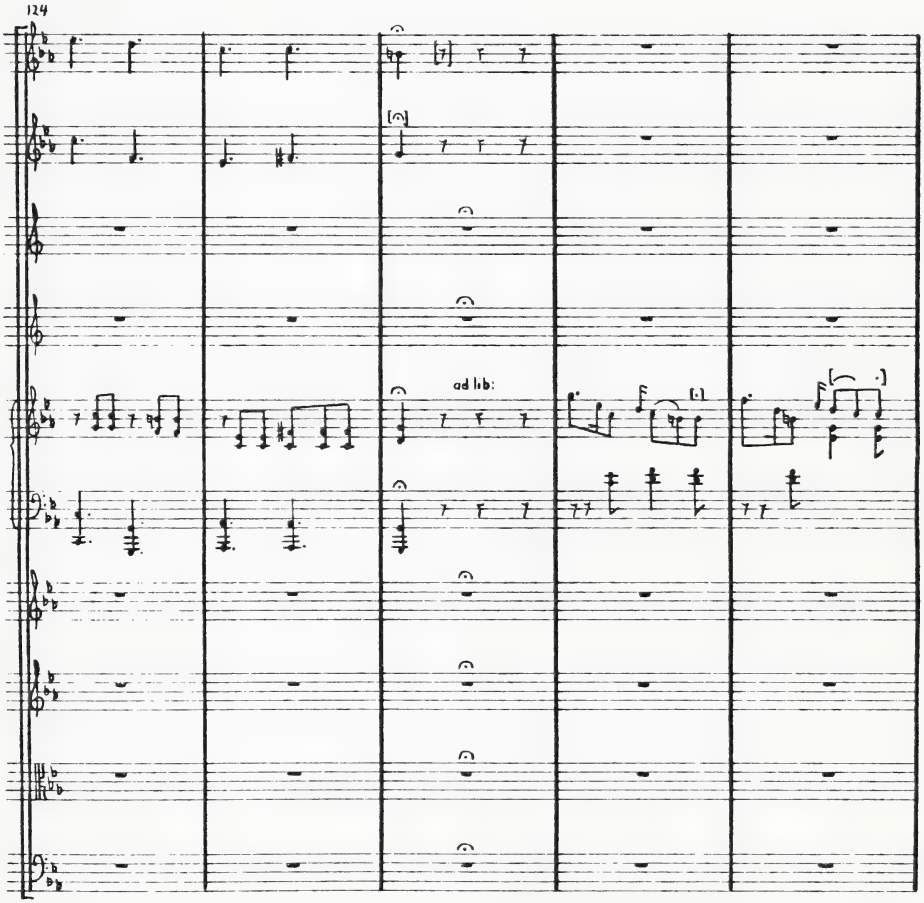
124
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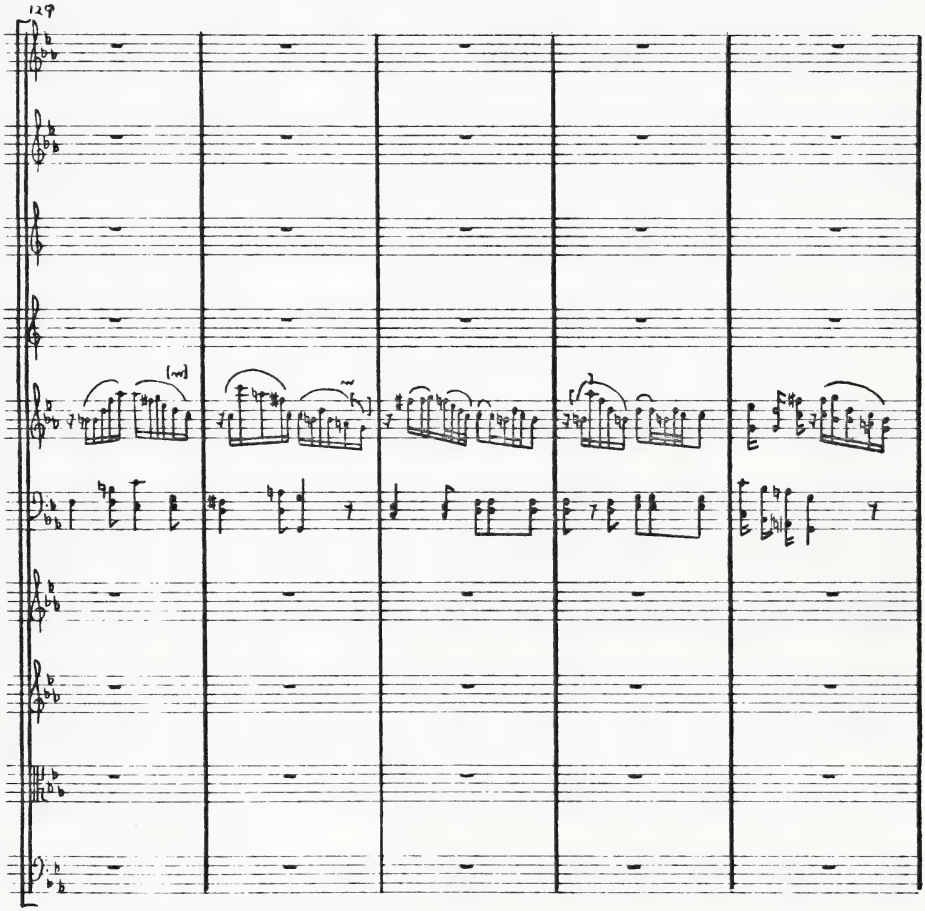
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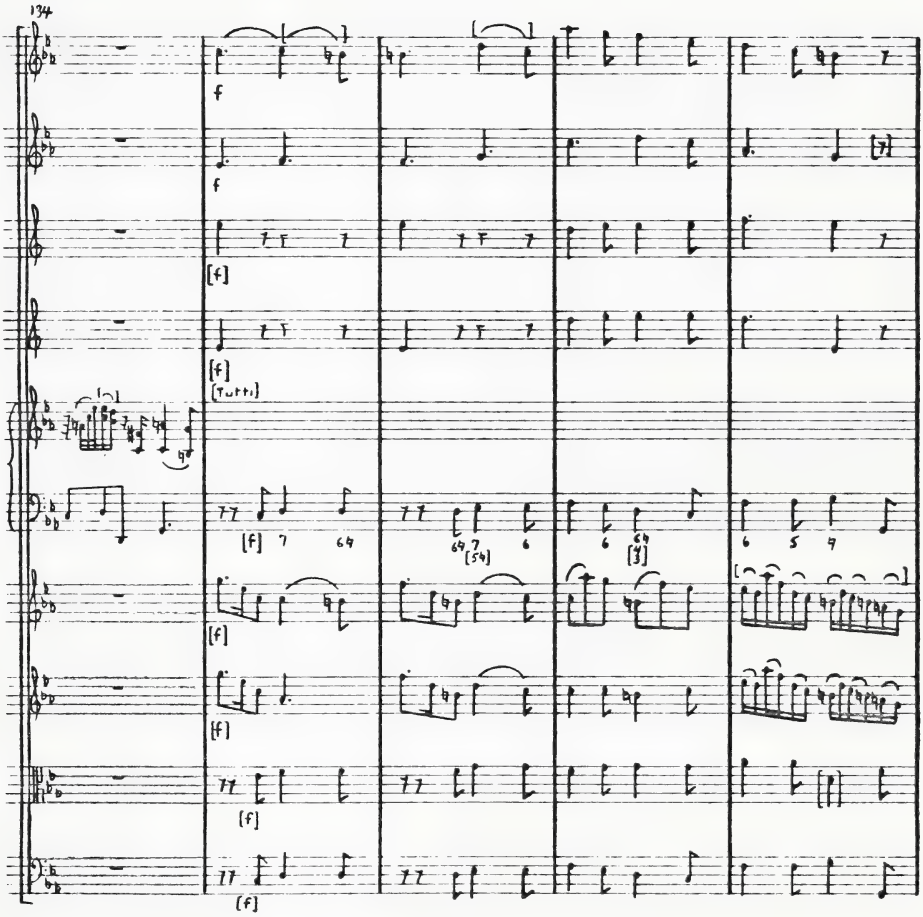
134
f
f
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[Tutti]
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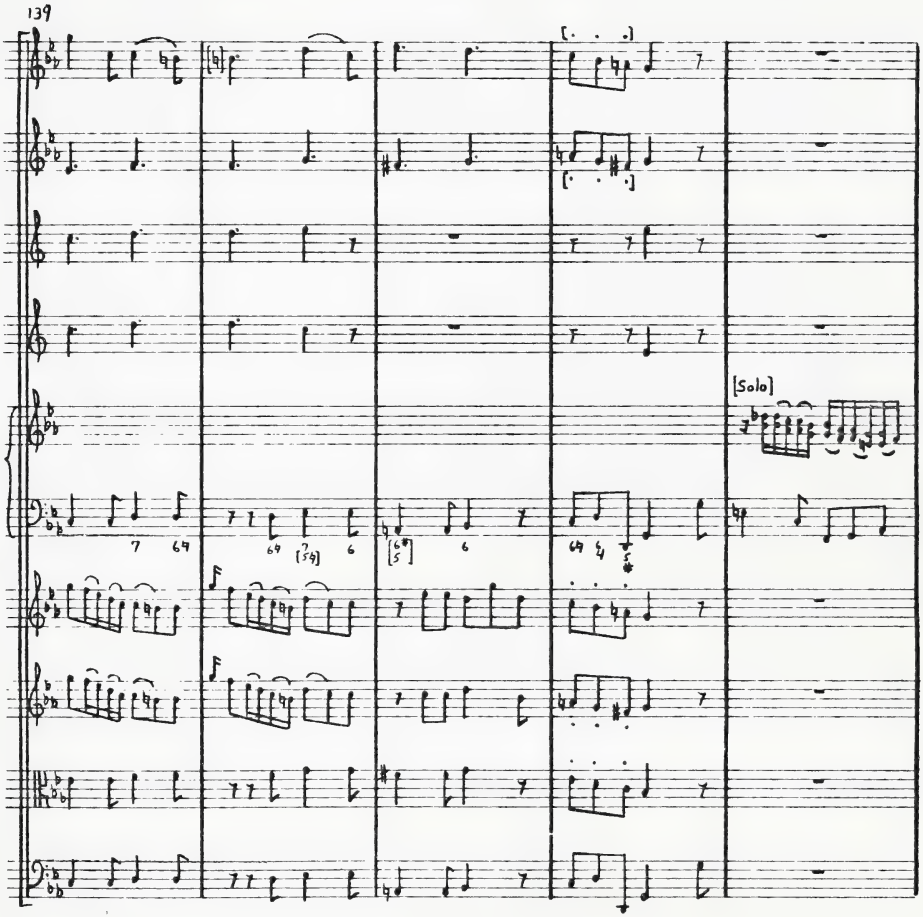
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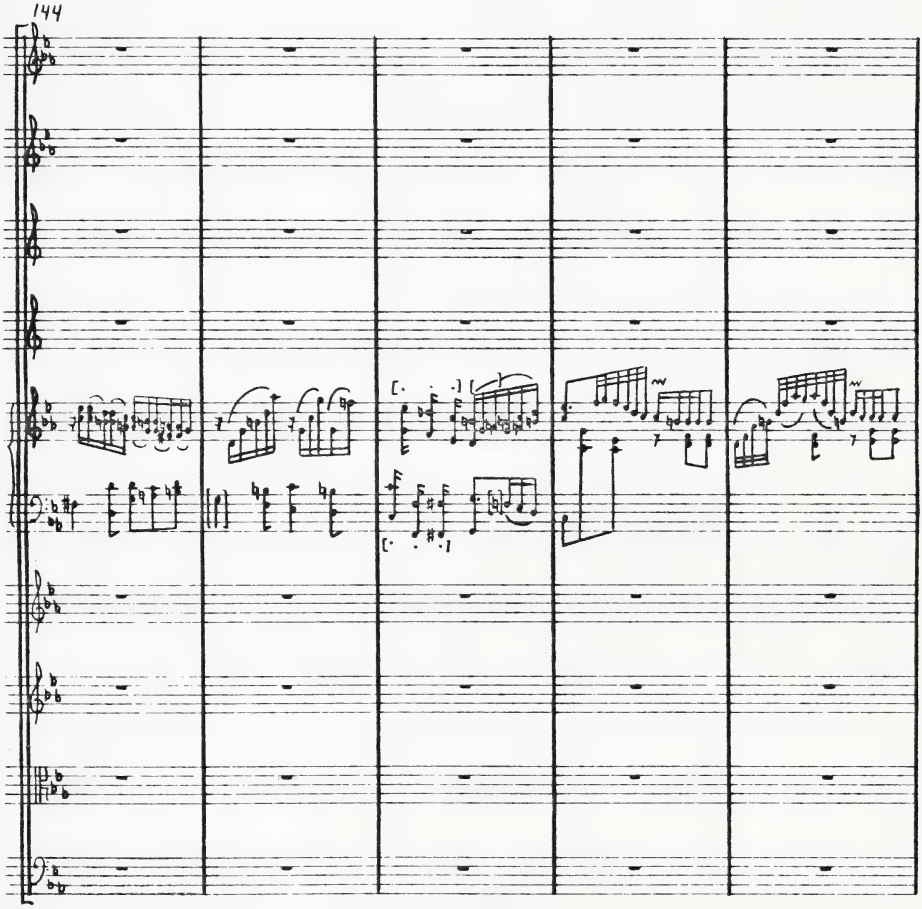
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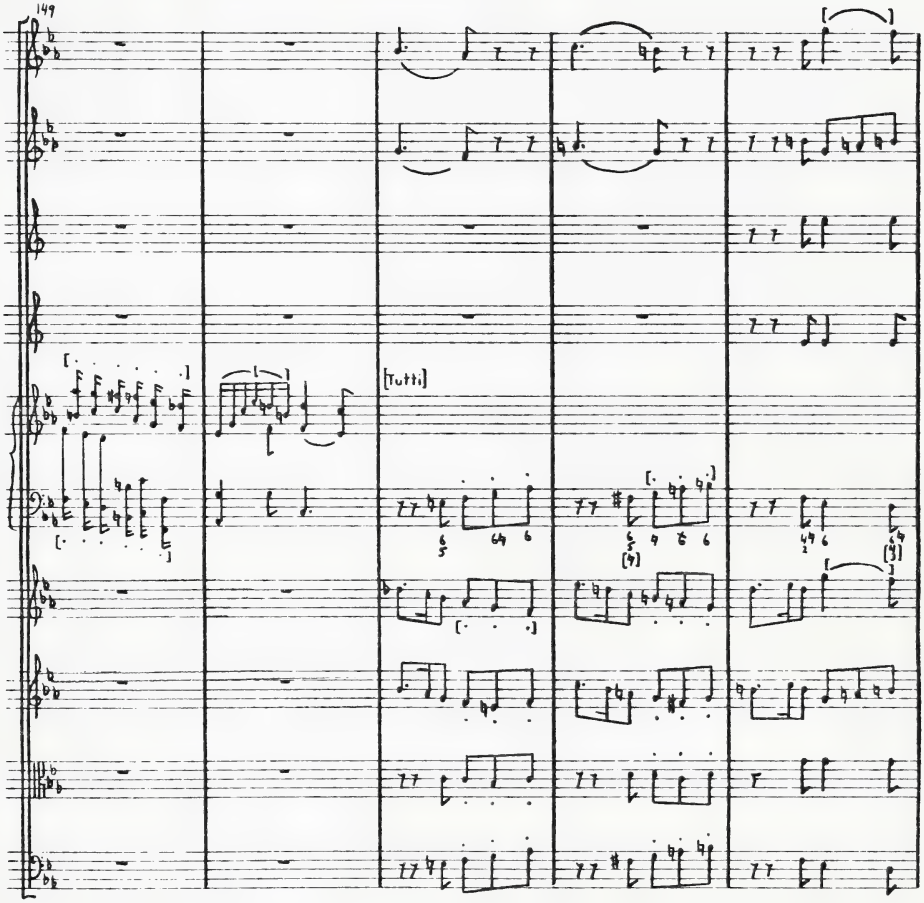
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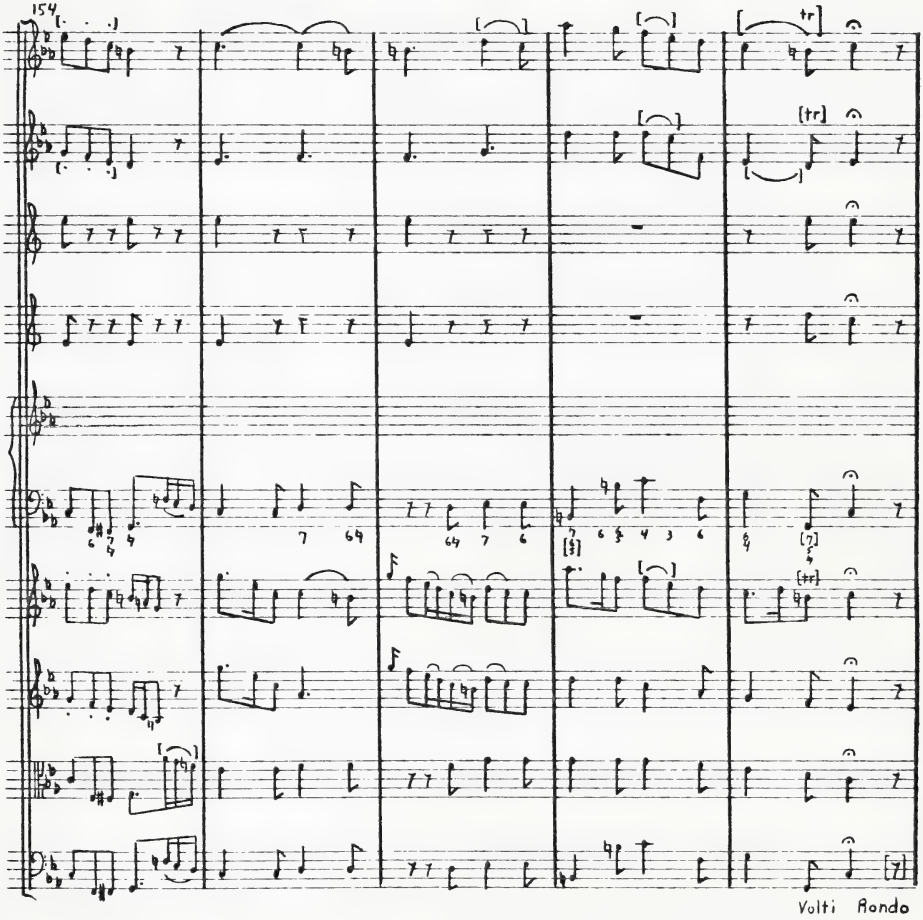

154
Volti Rondo

Rondo Allegro

Oboe I

Oboe II

Corno I in E♭

Corno I in E♭

[Solo]

Cembalo concertato

senza sord.

Violino I

senza sord.

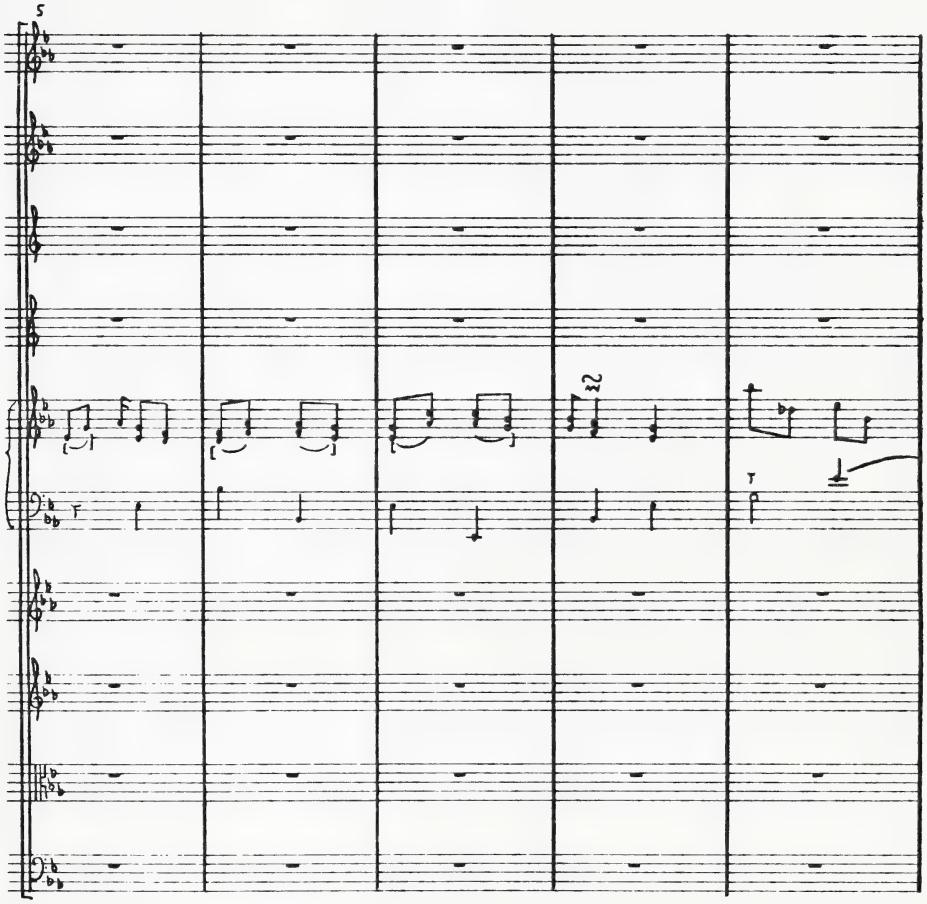
Violino II

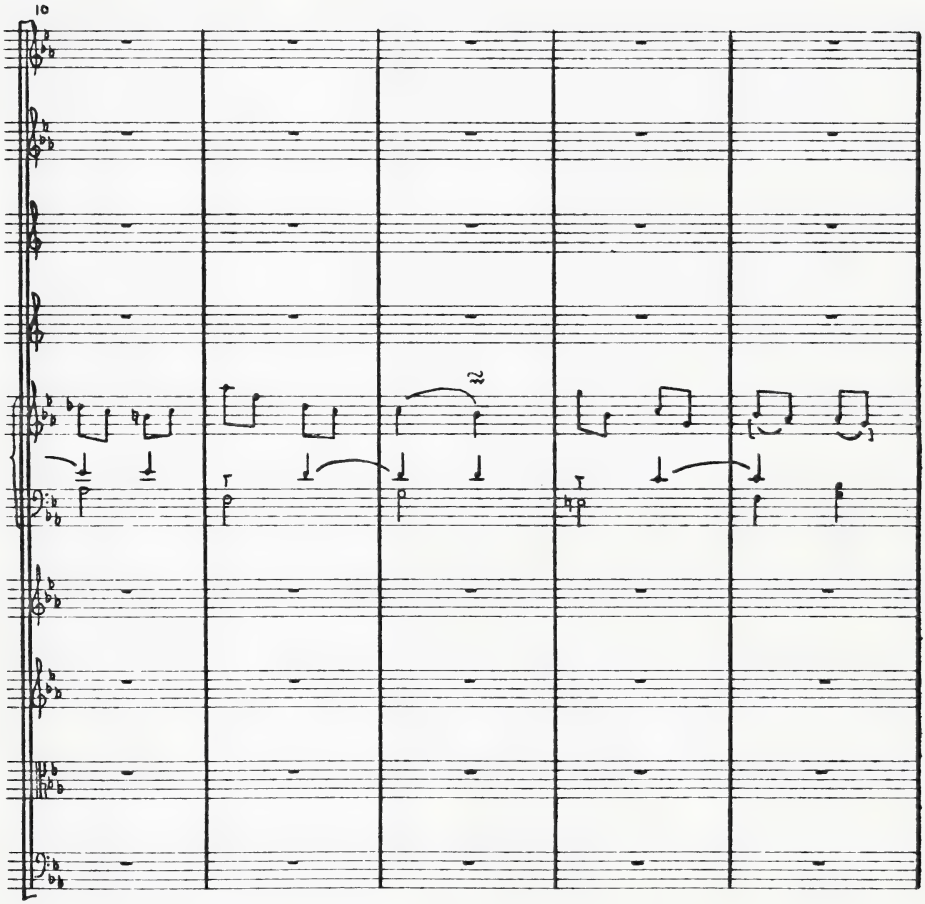
senza sord.

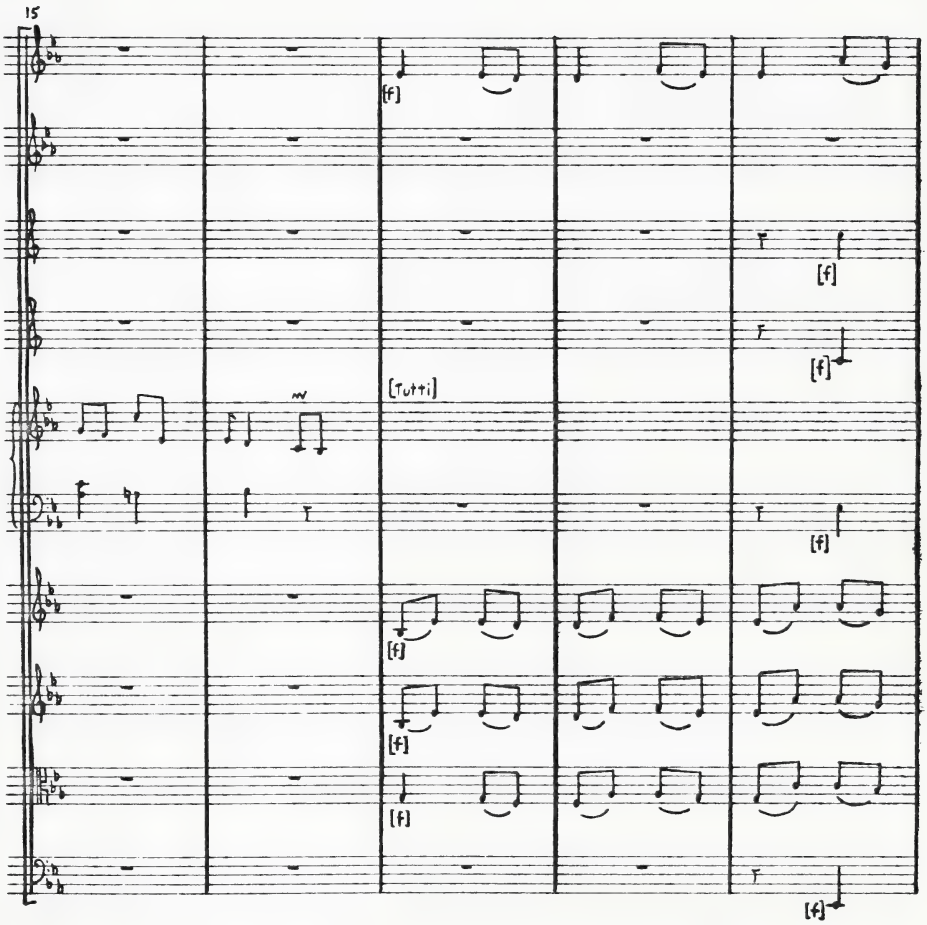
Viola

senza sord. [violoncelli]

Basso



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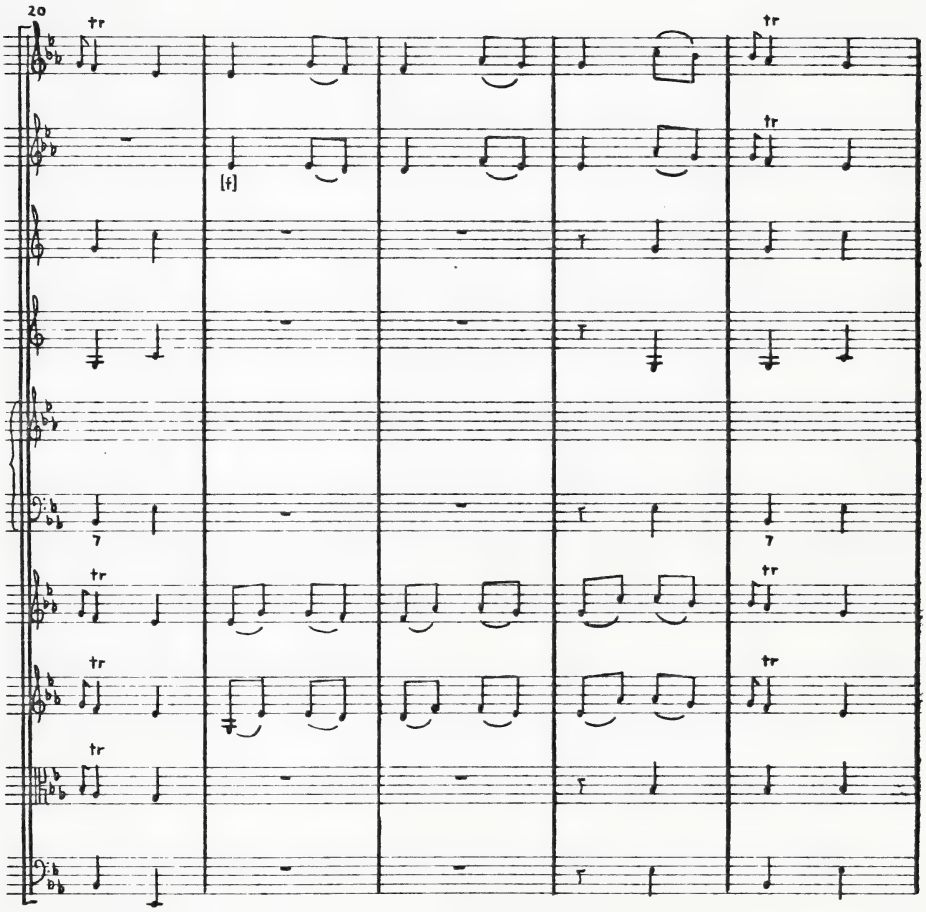
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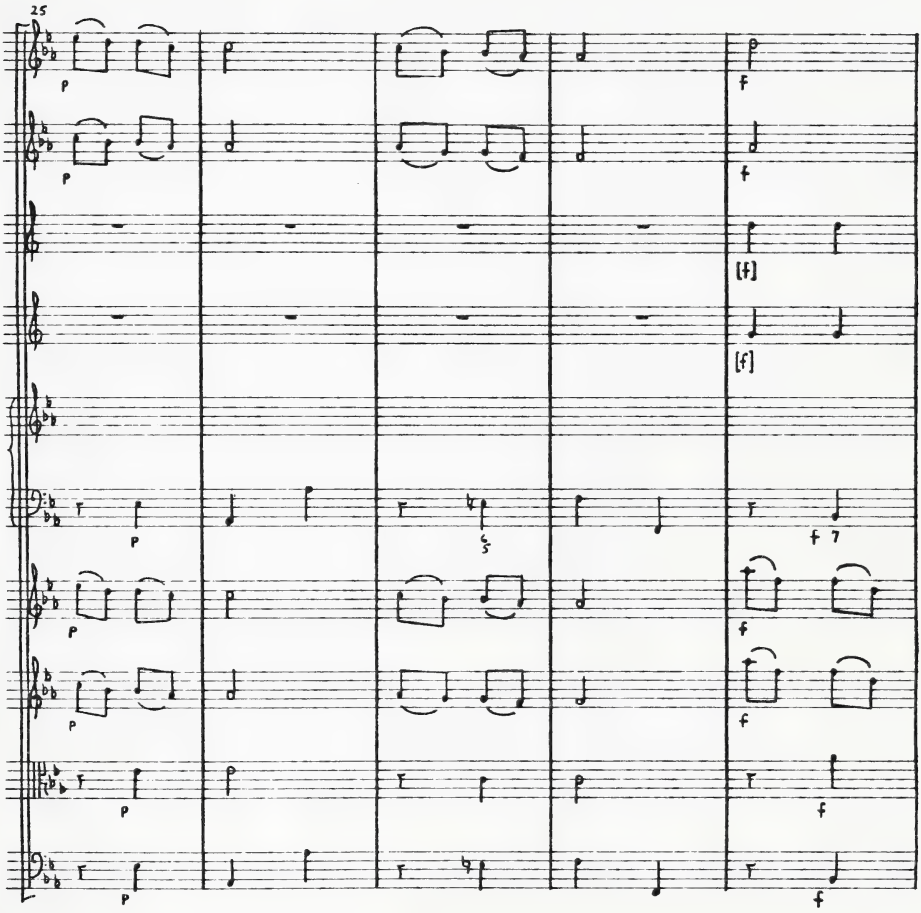
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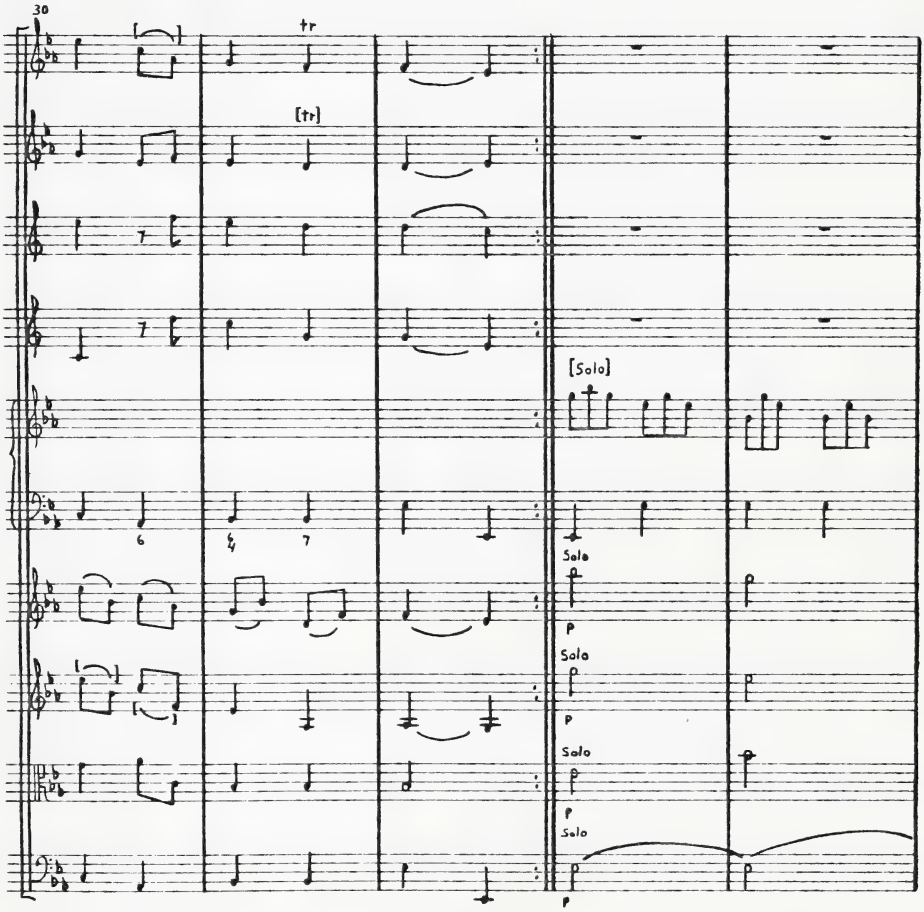
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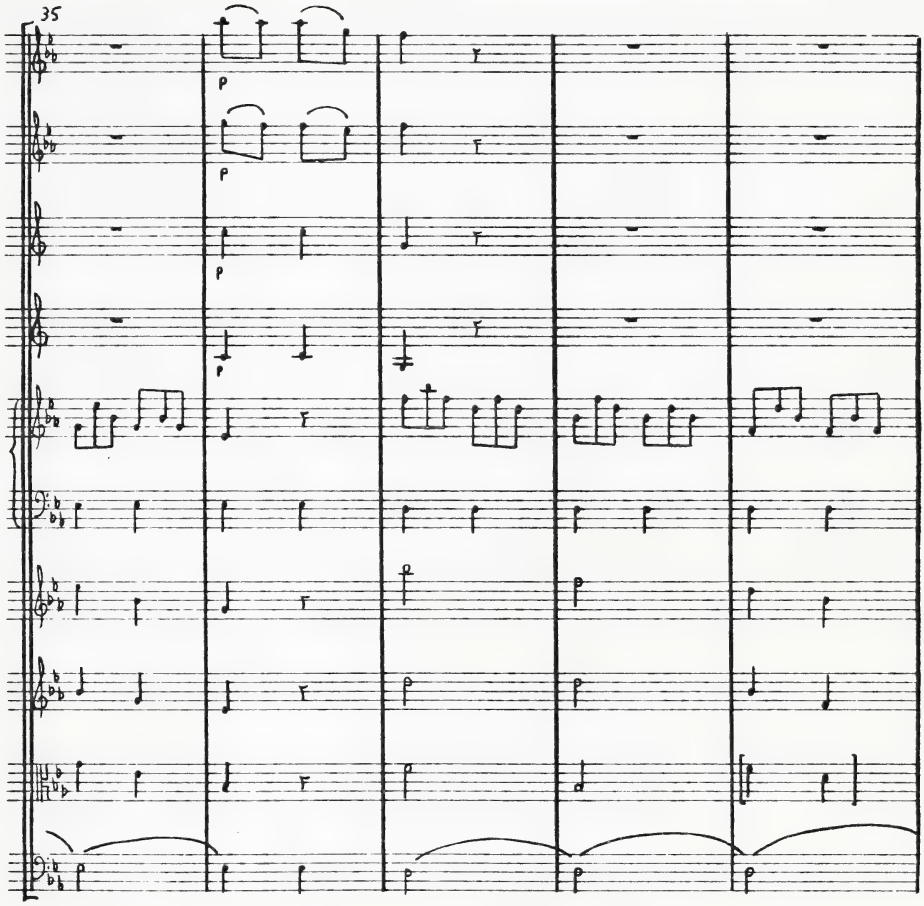
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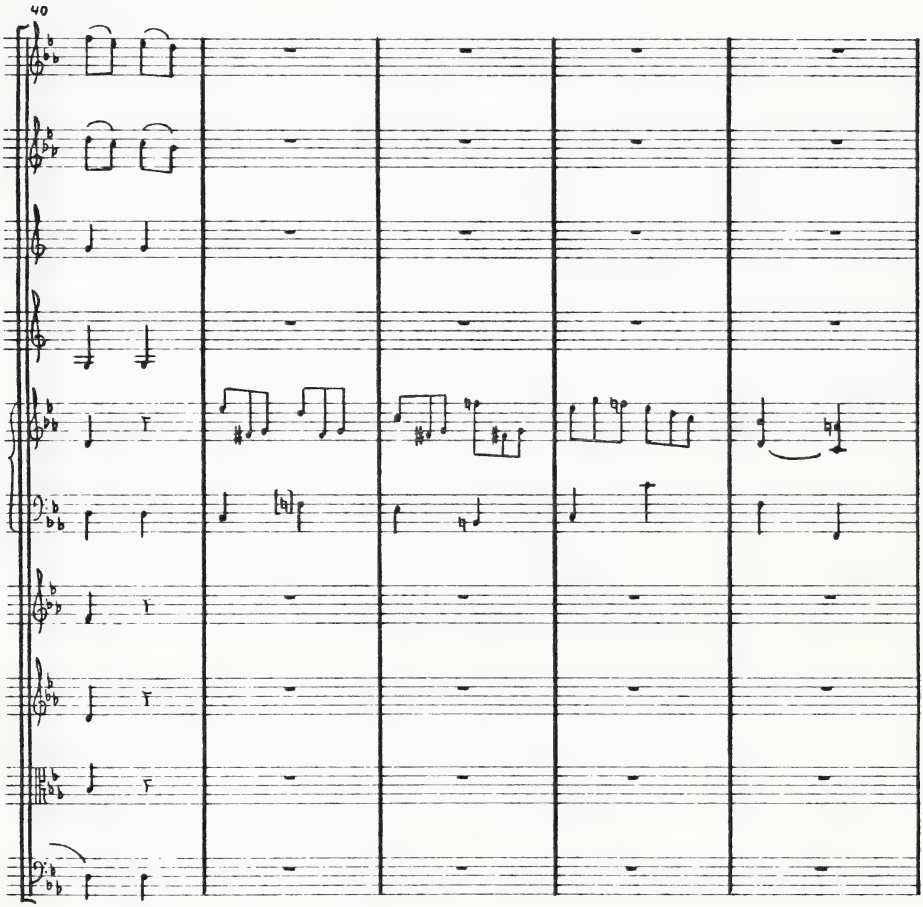
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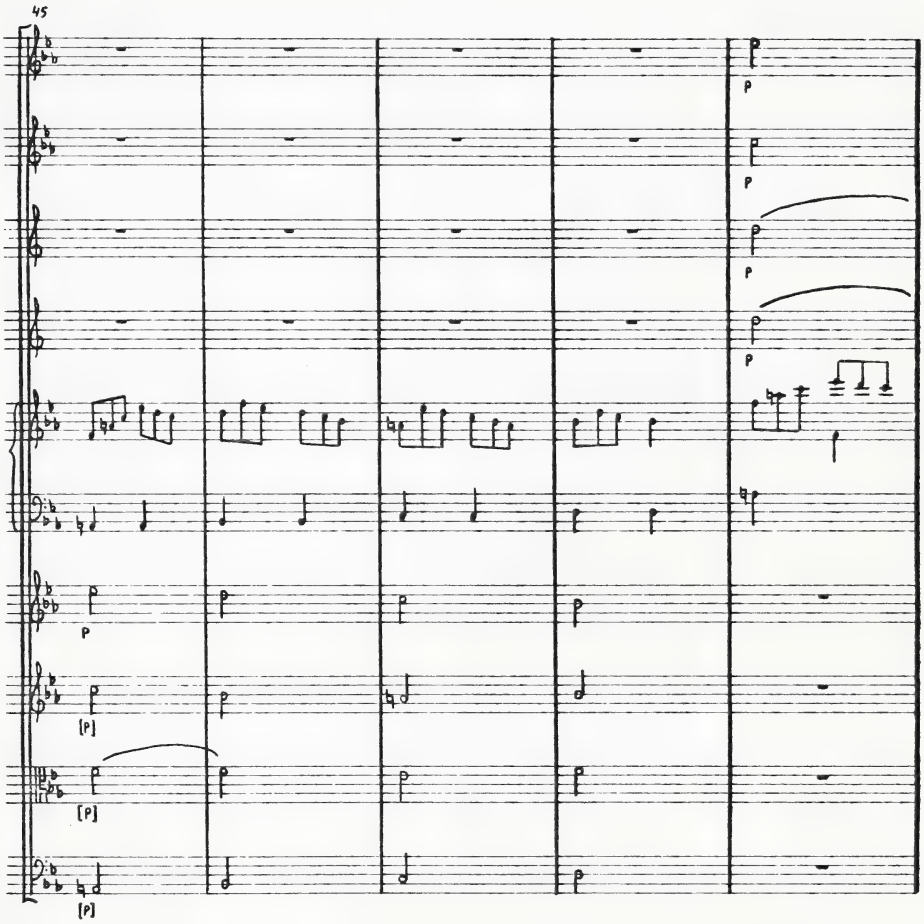
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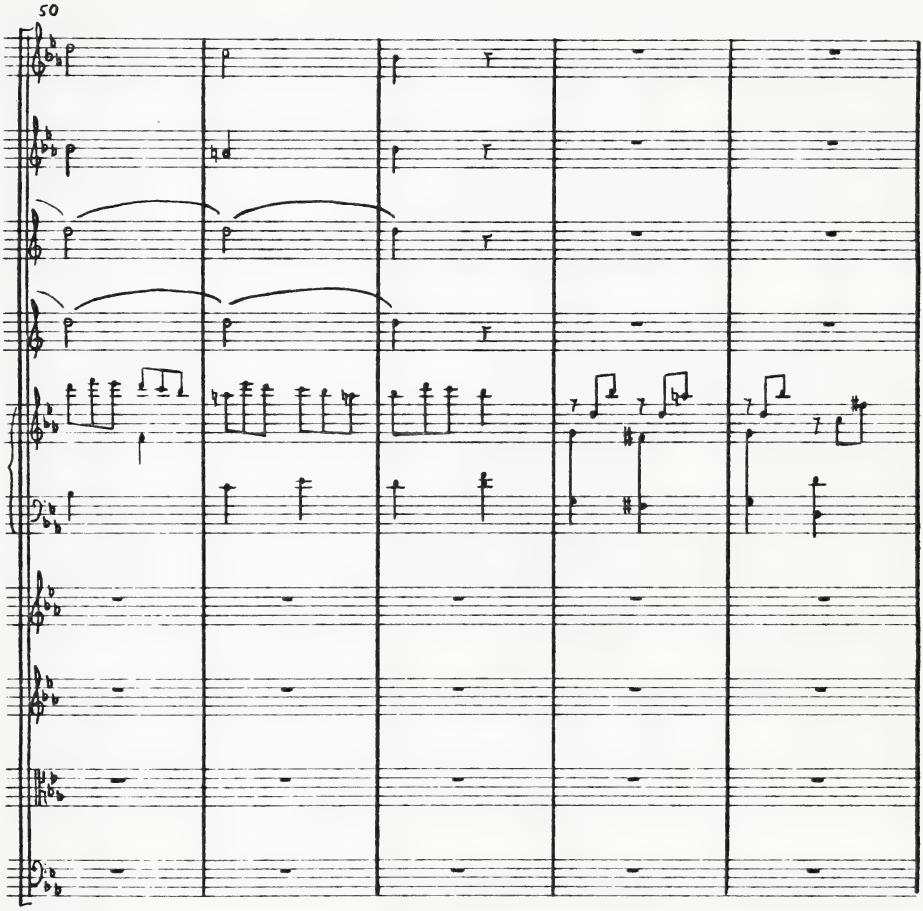
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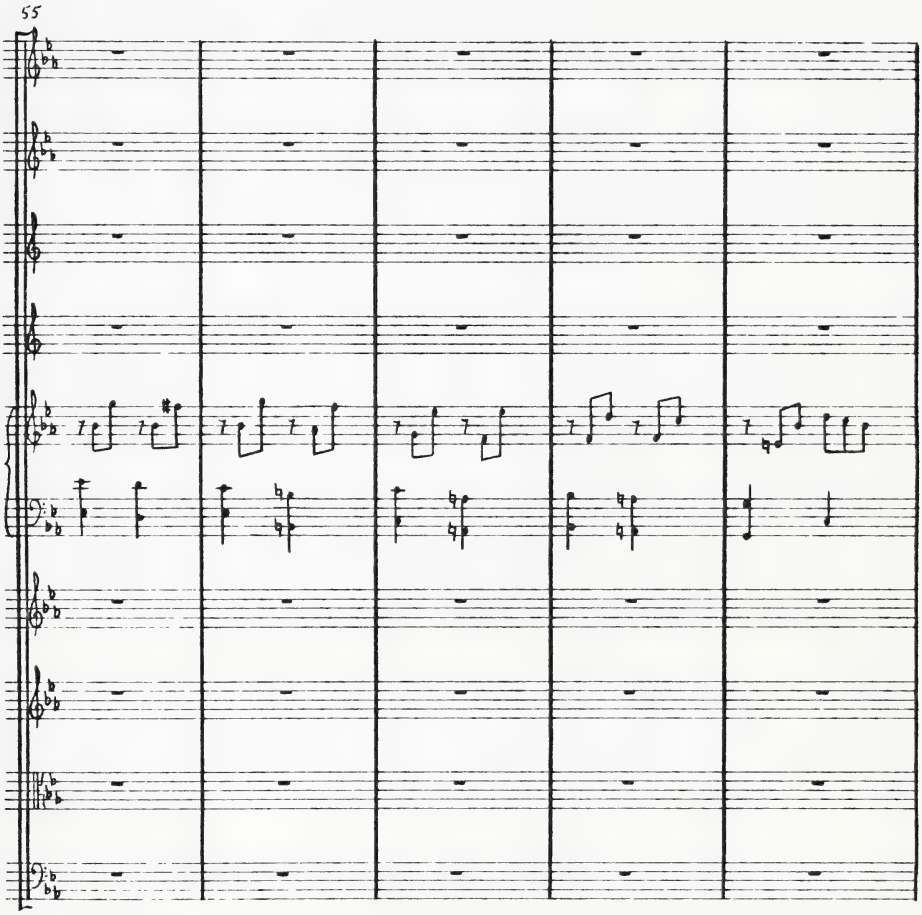
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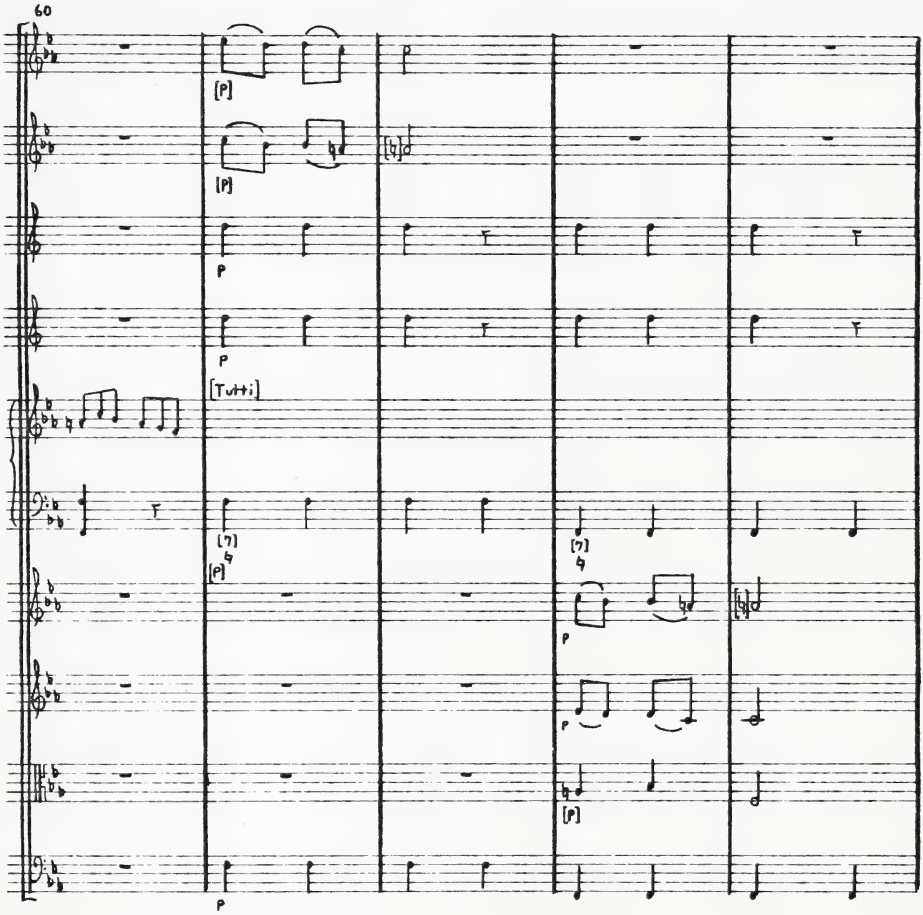
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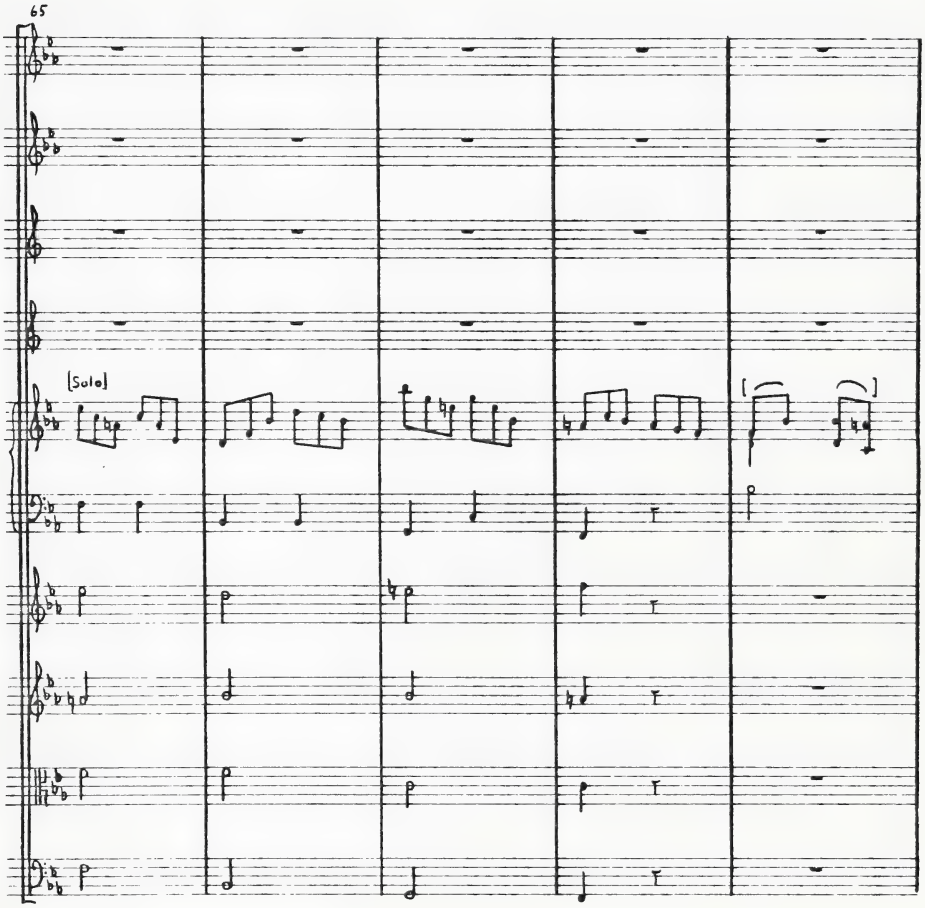
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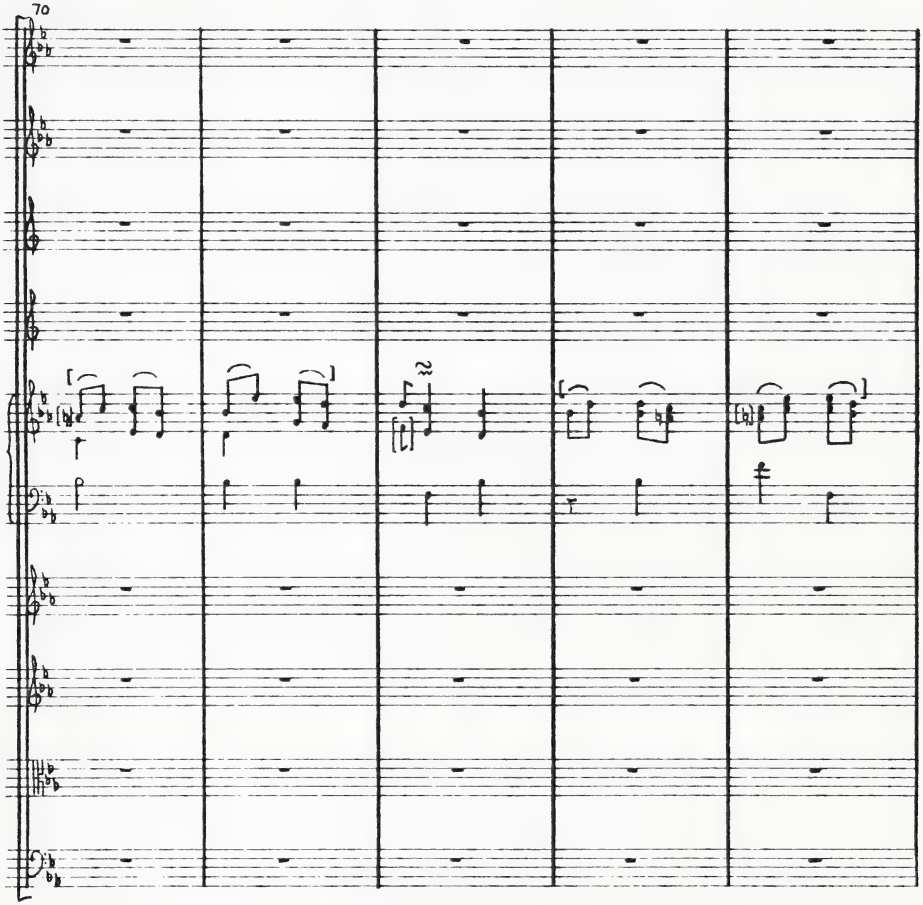

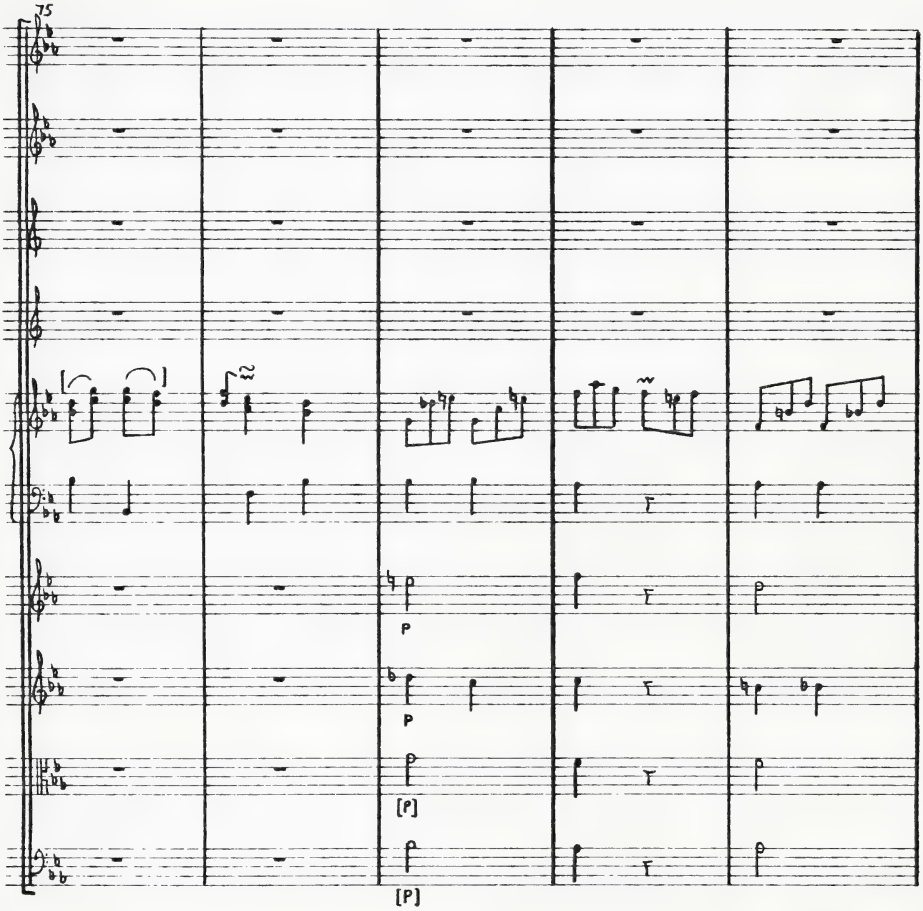
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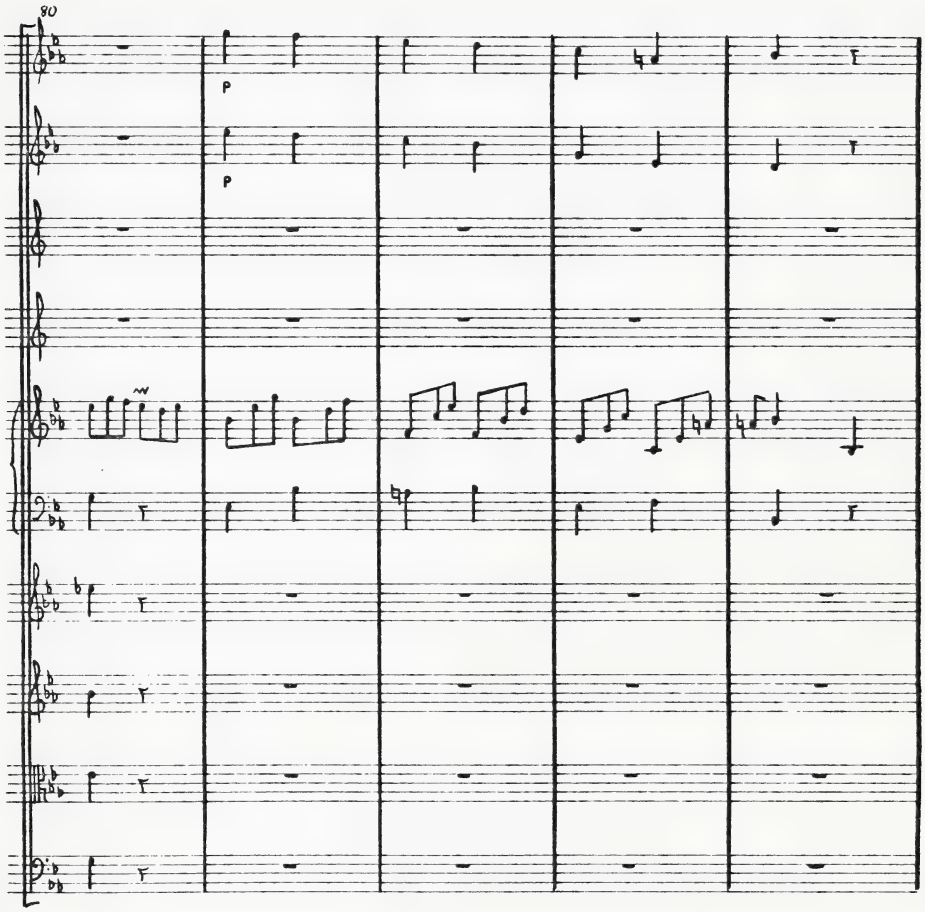
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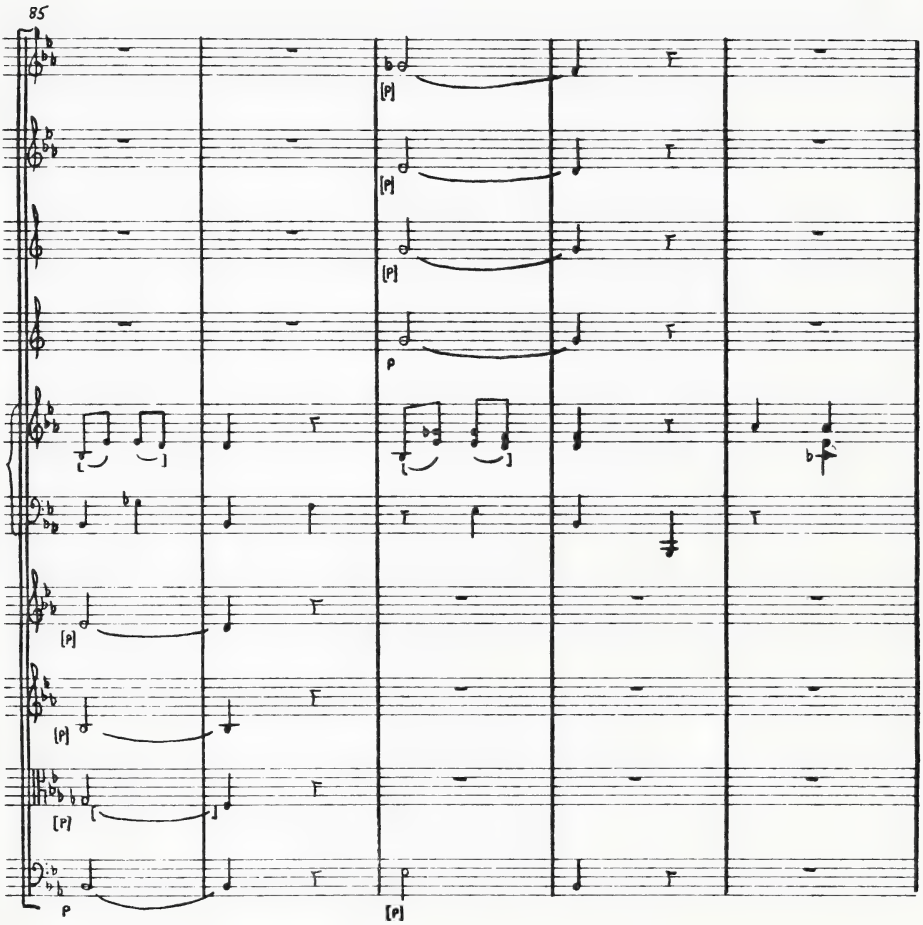
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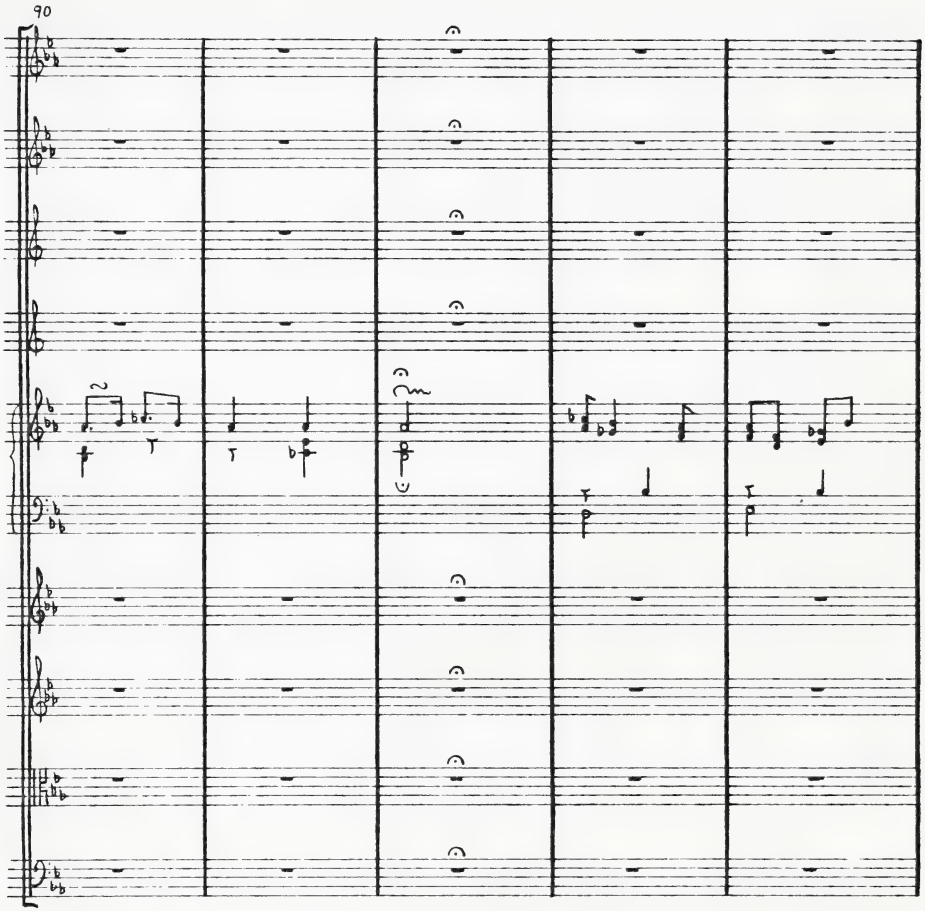
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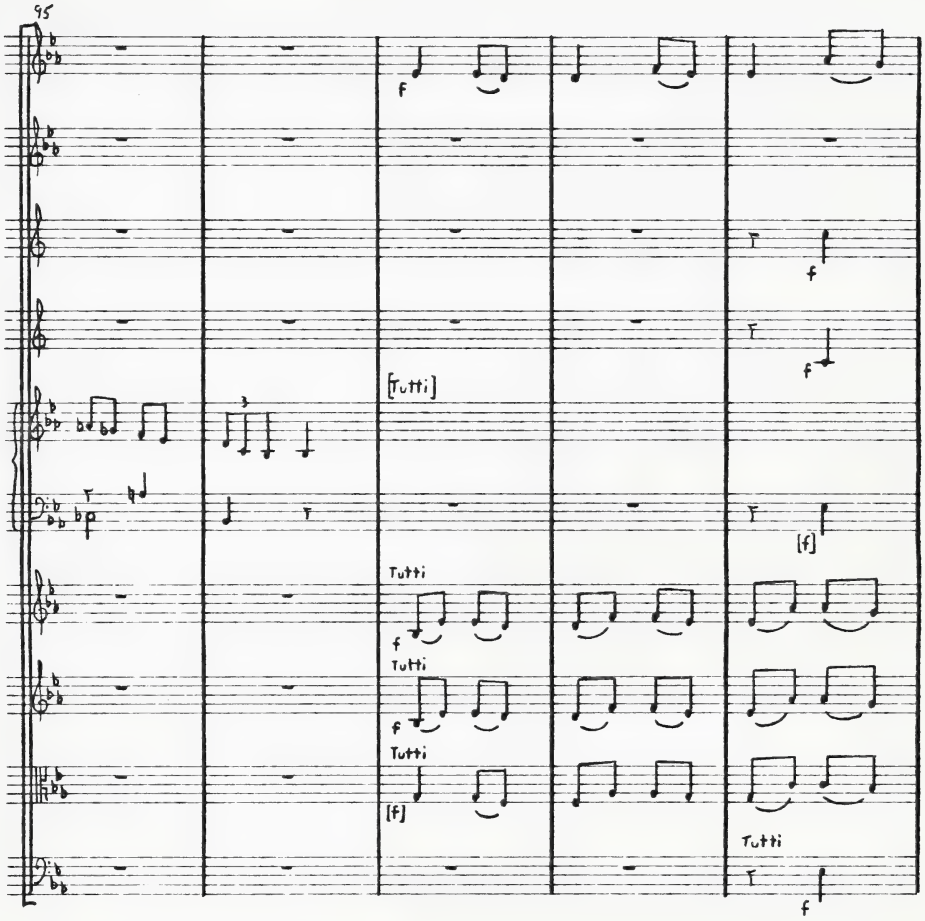
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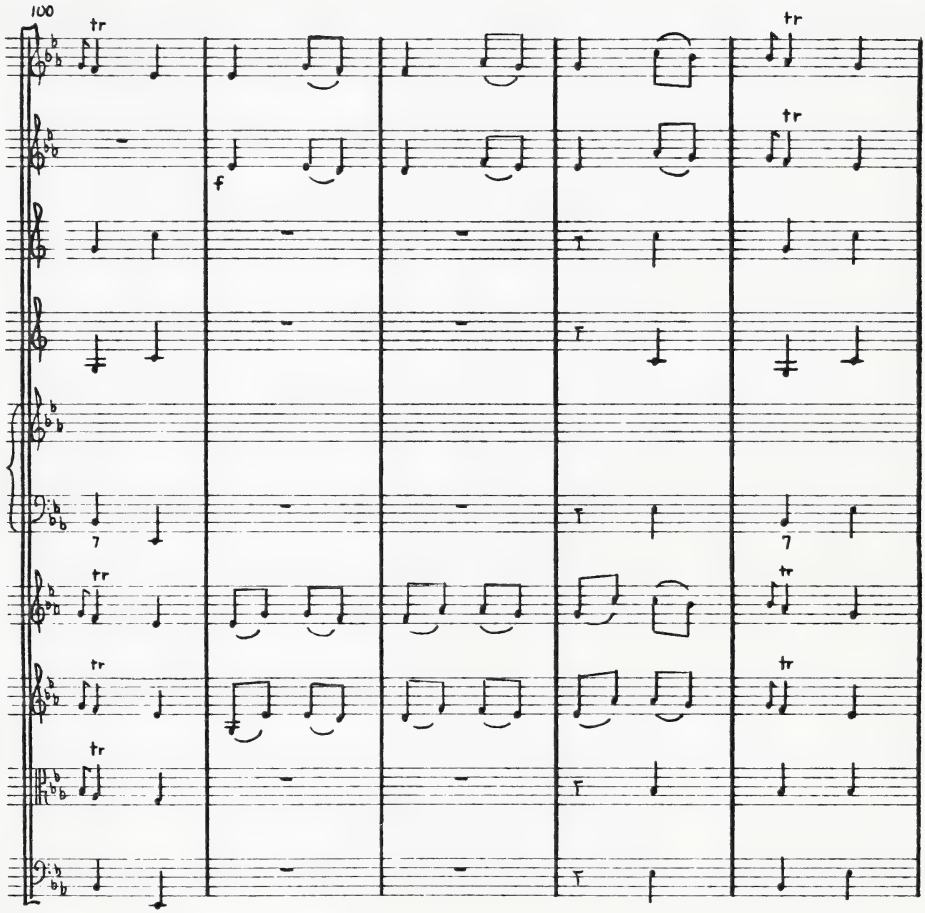
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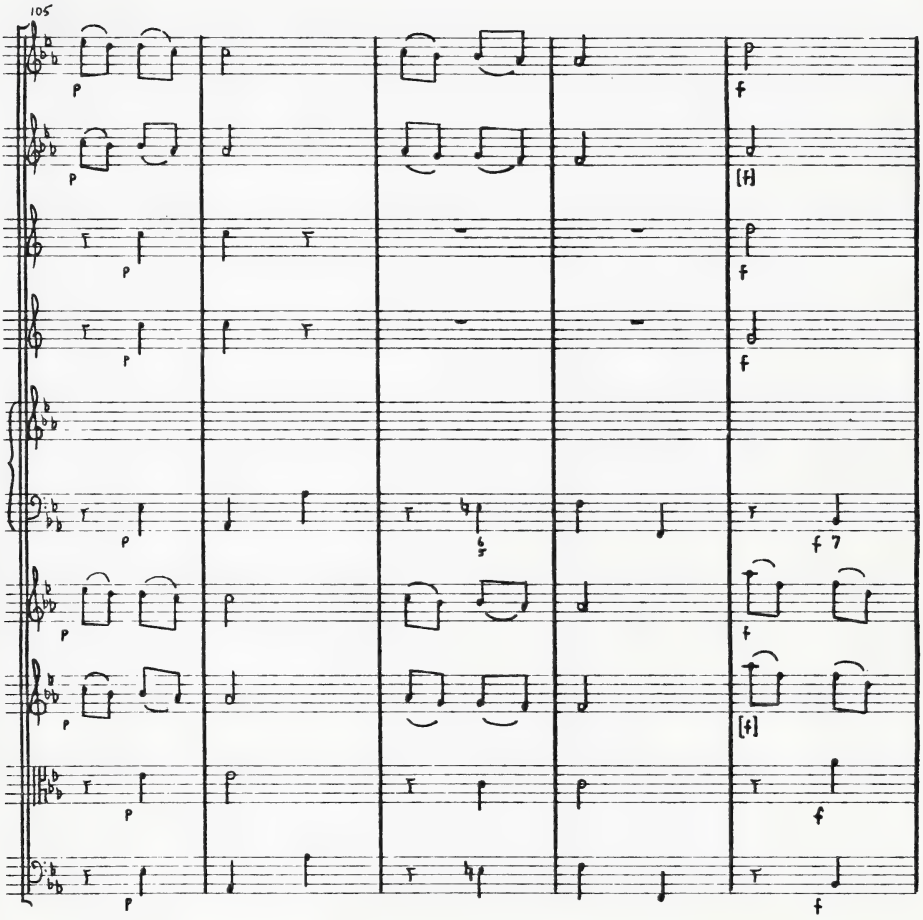
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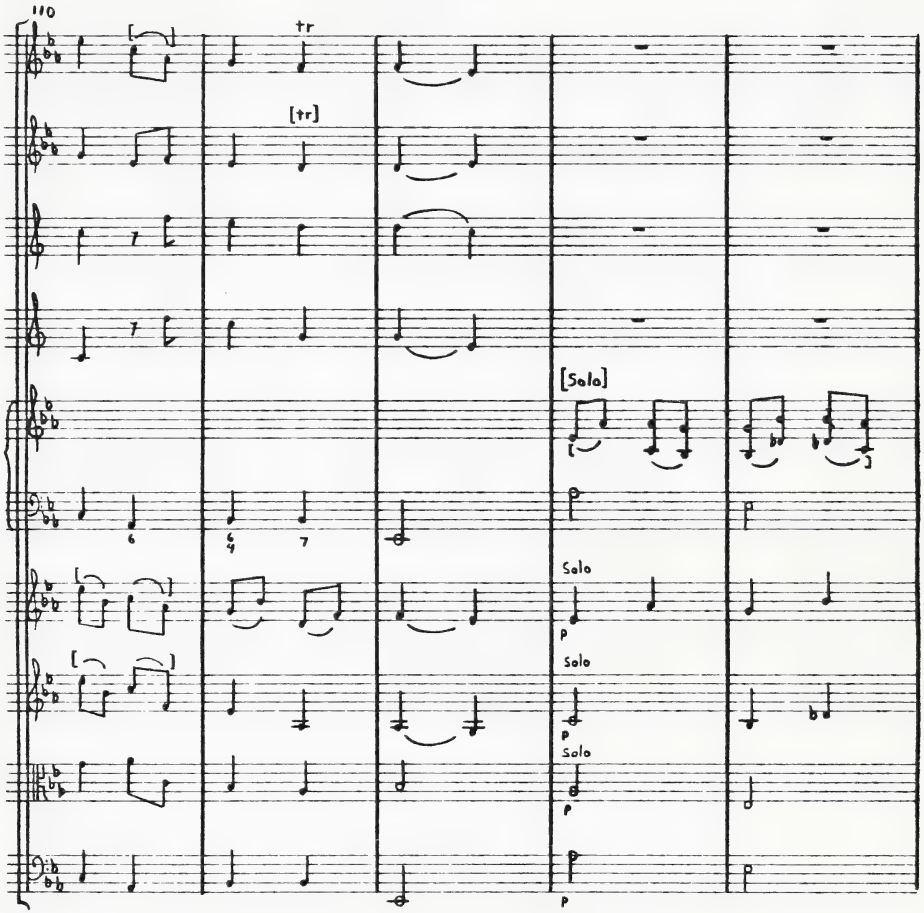
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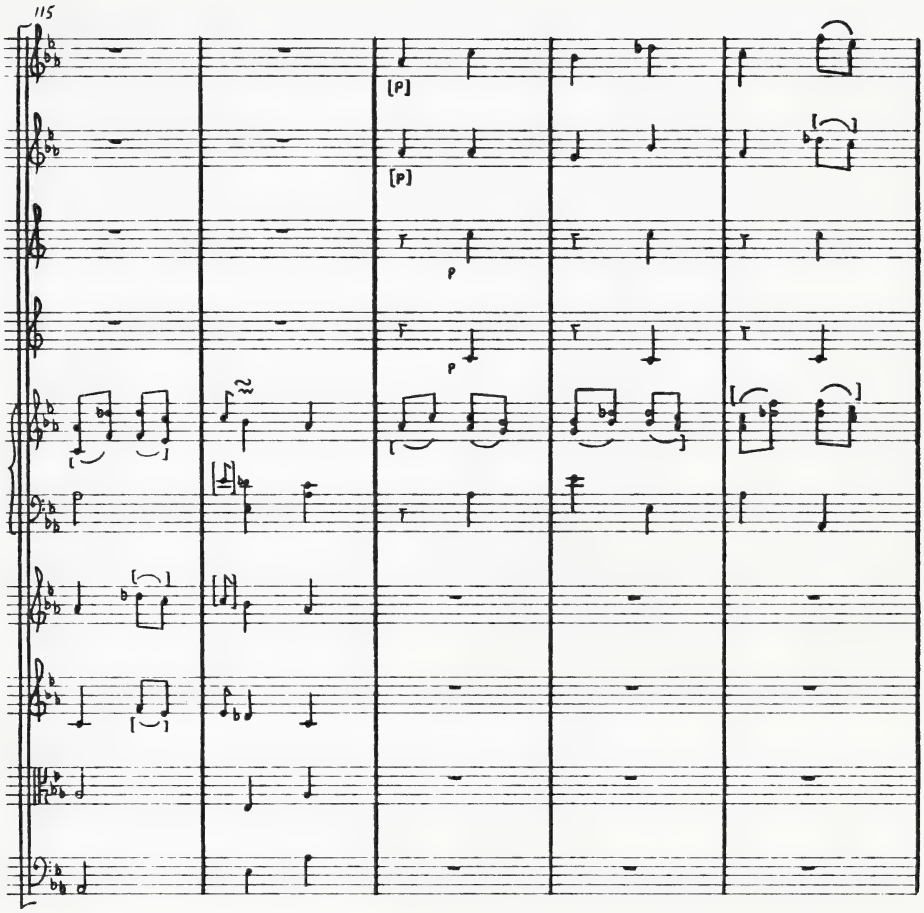
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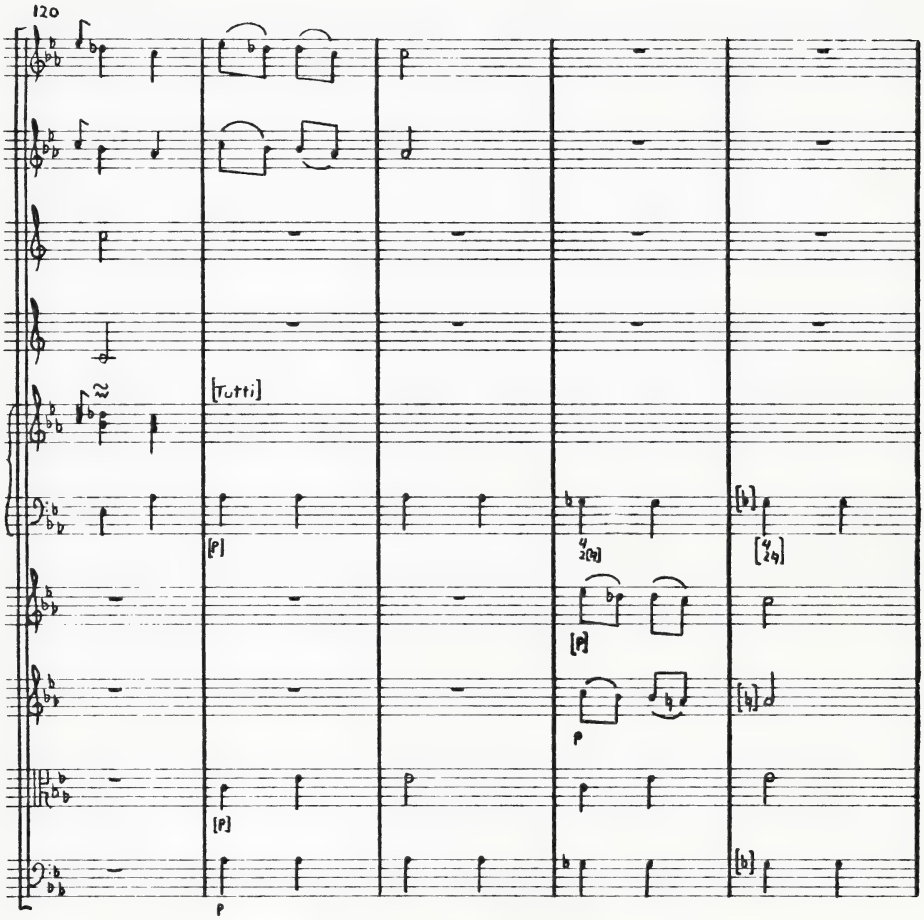
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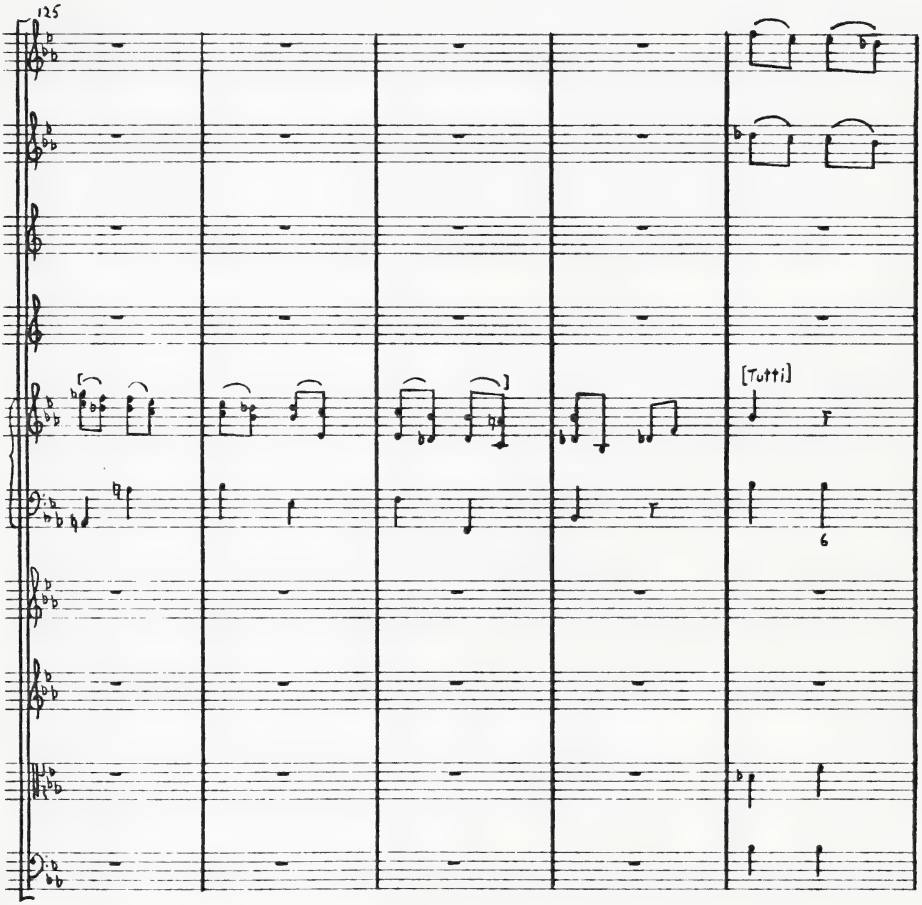
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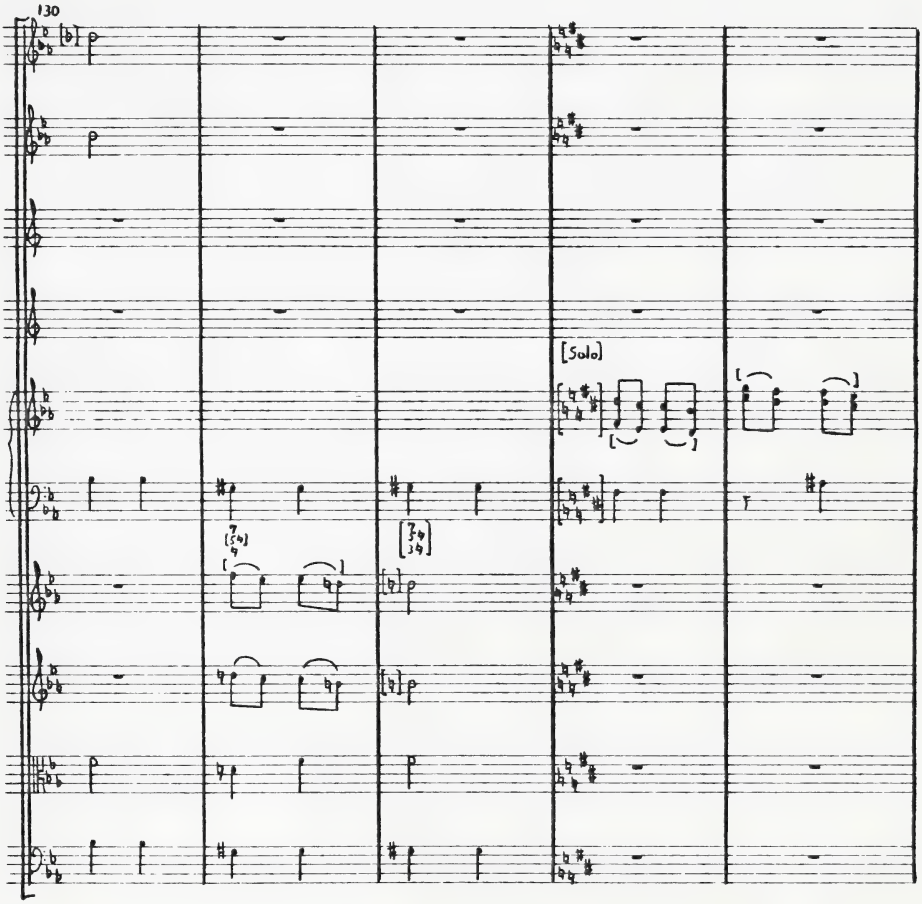
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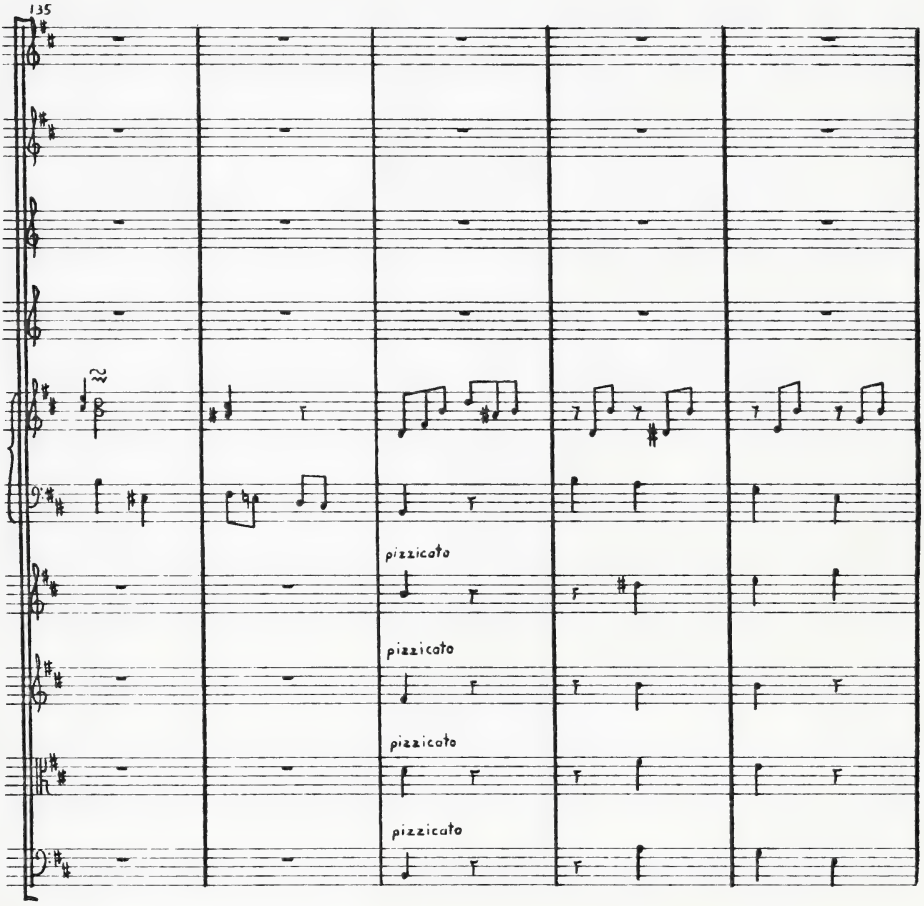
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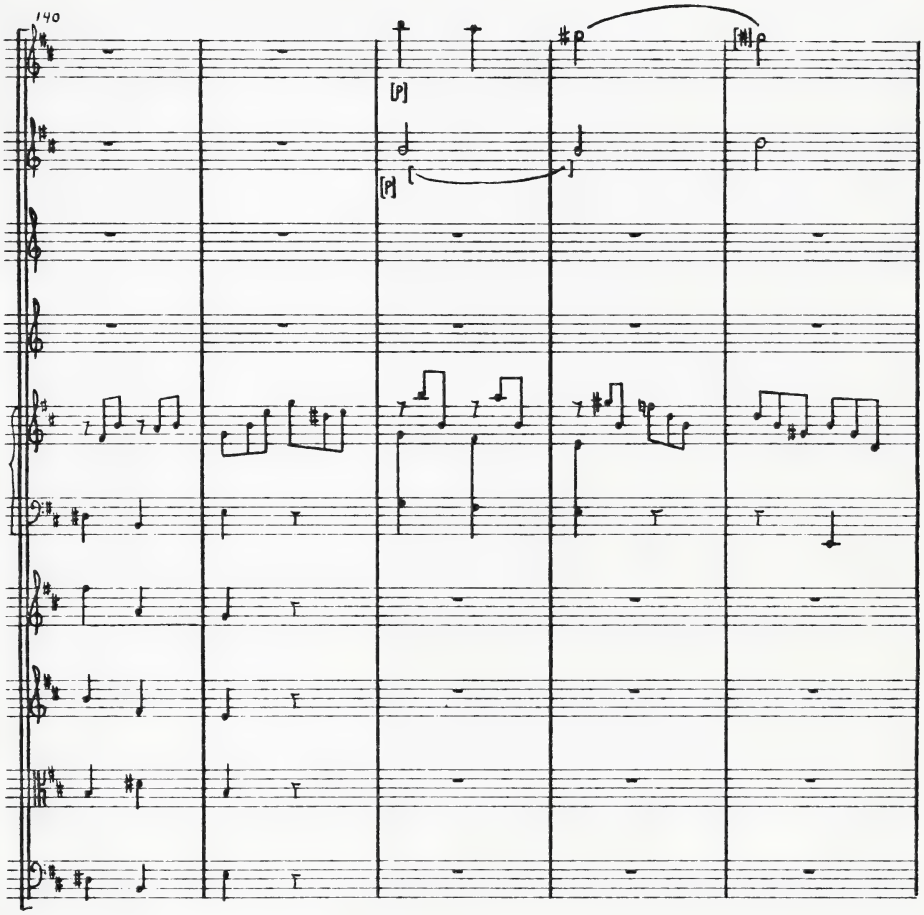
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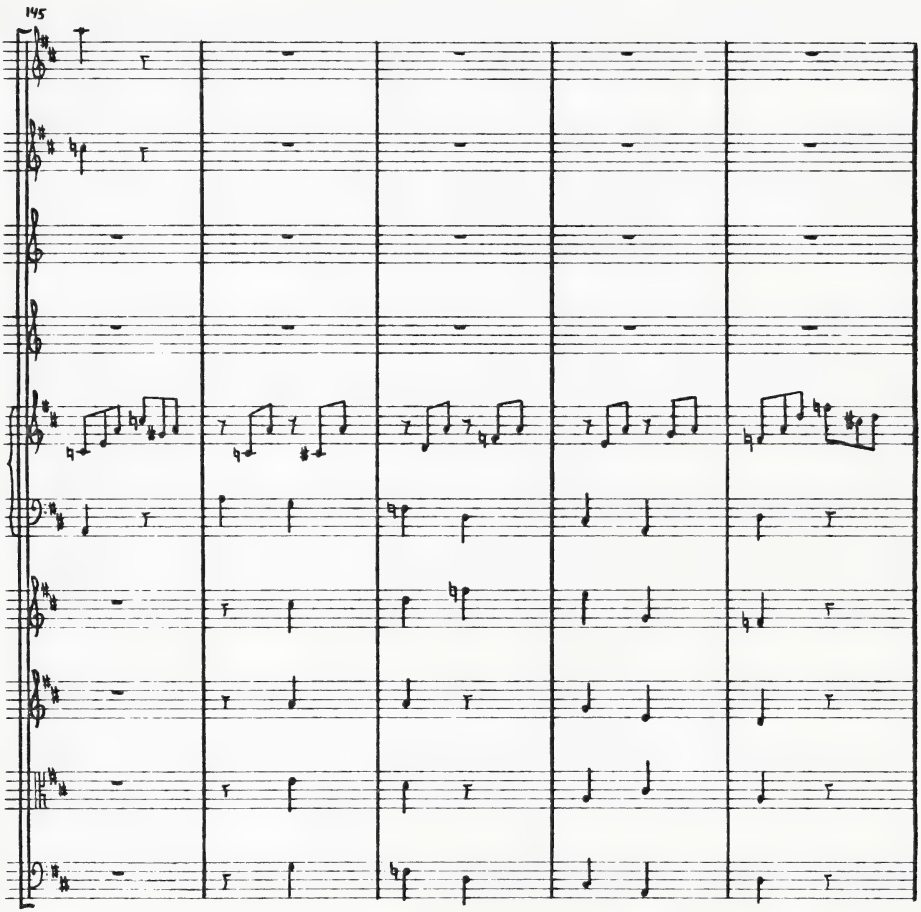
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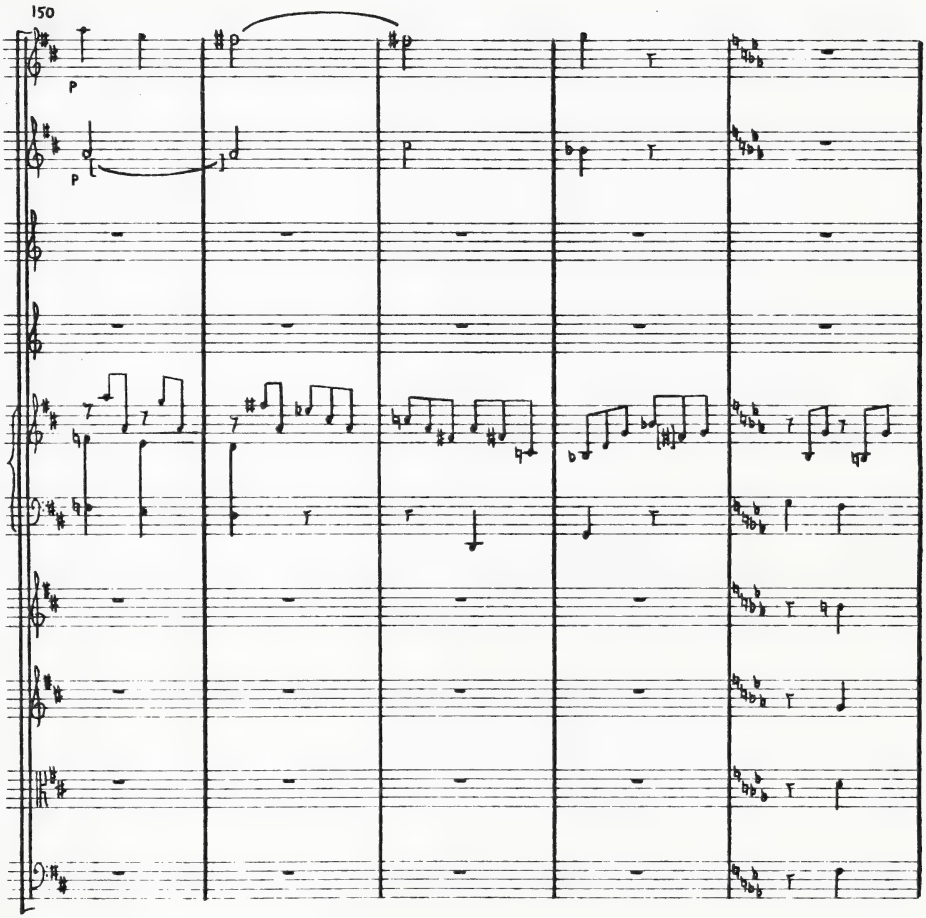
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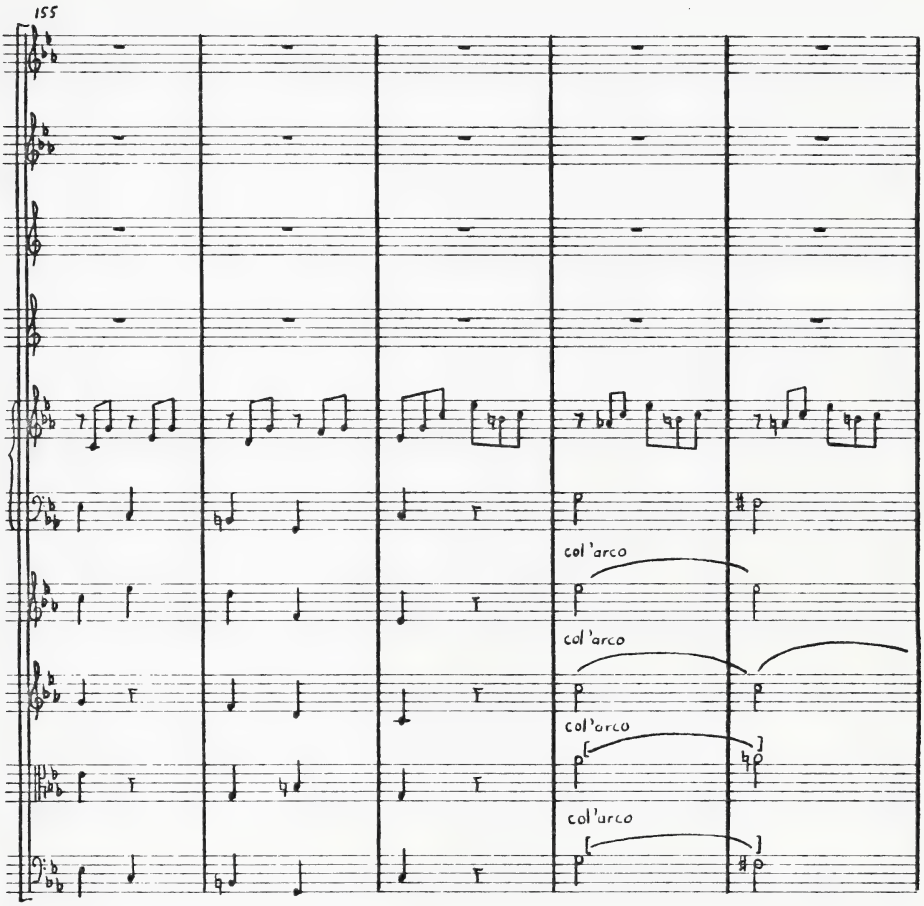
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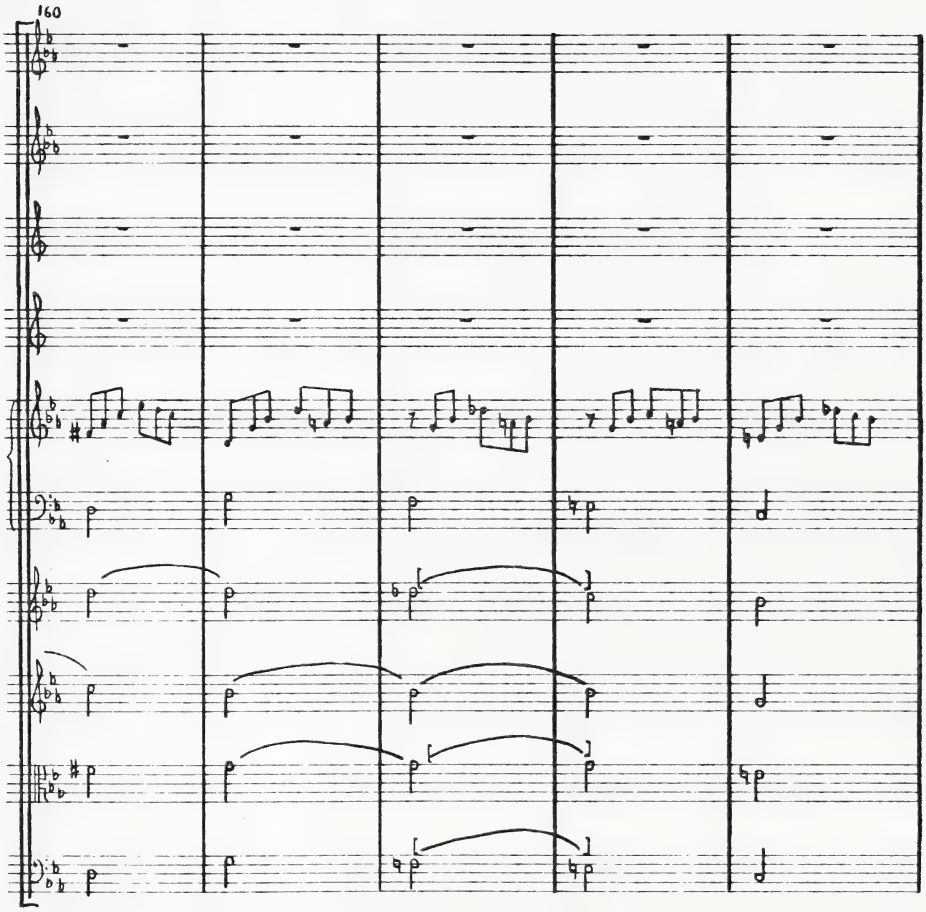
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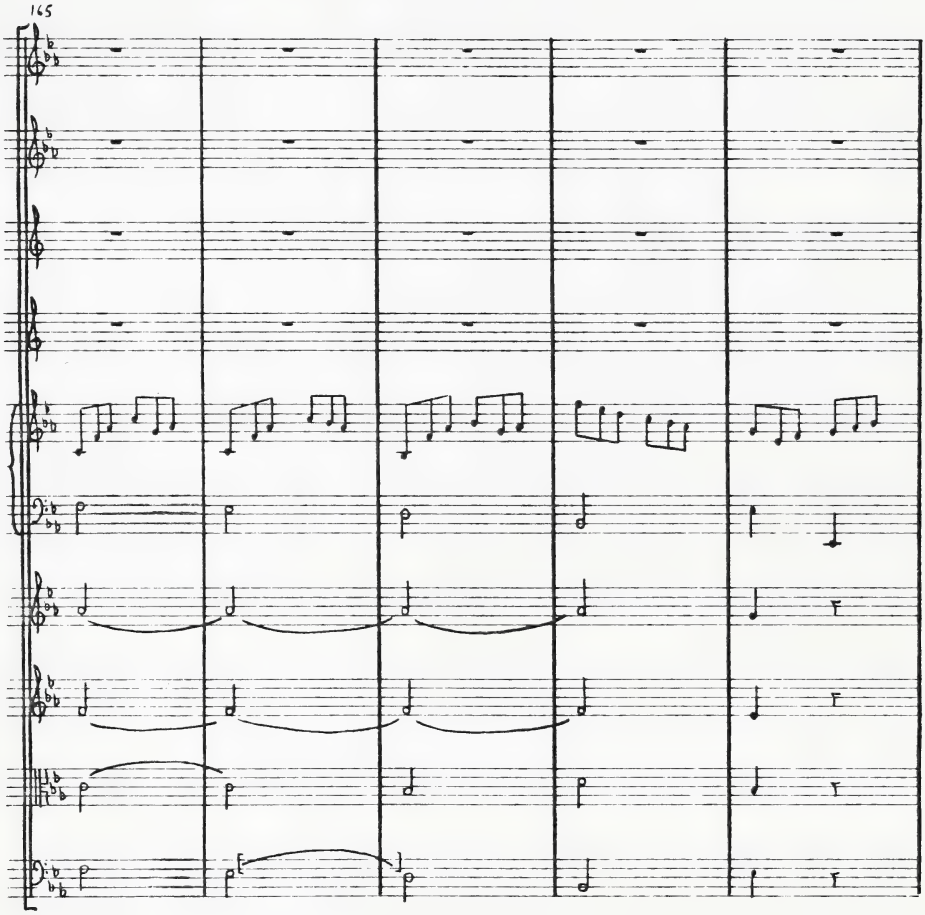
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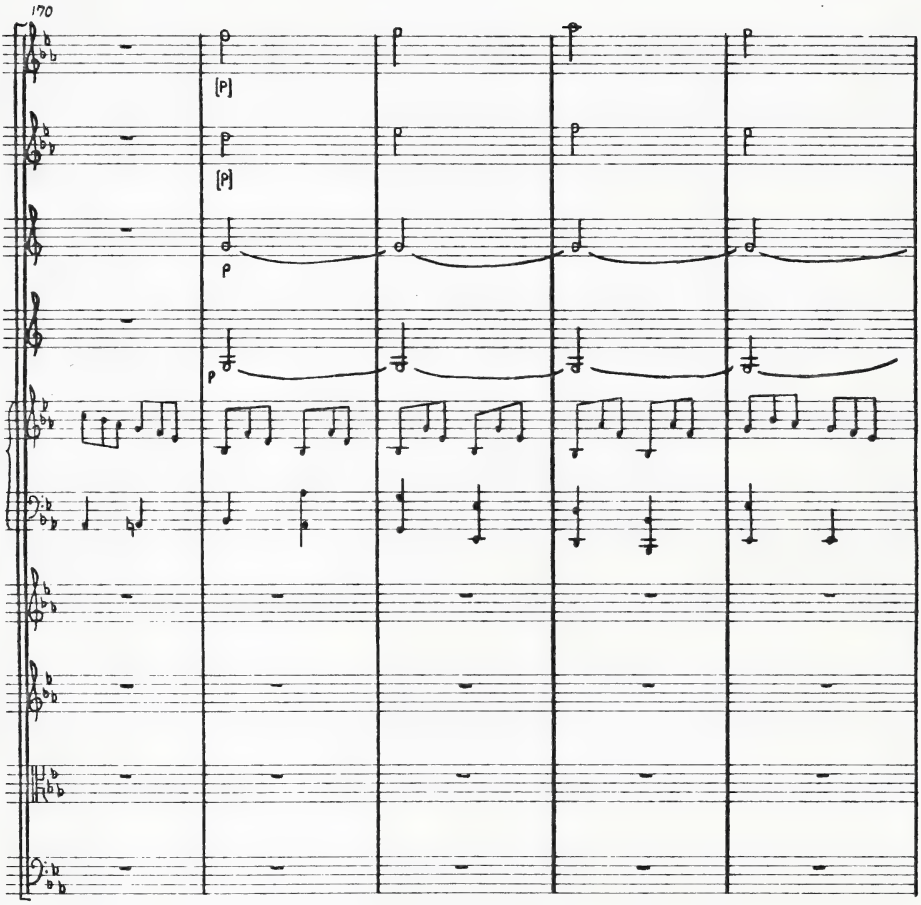
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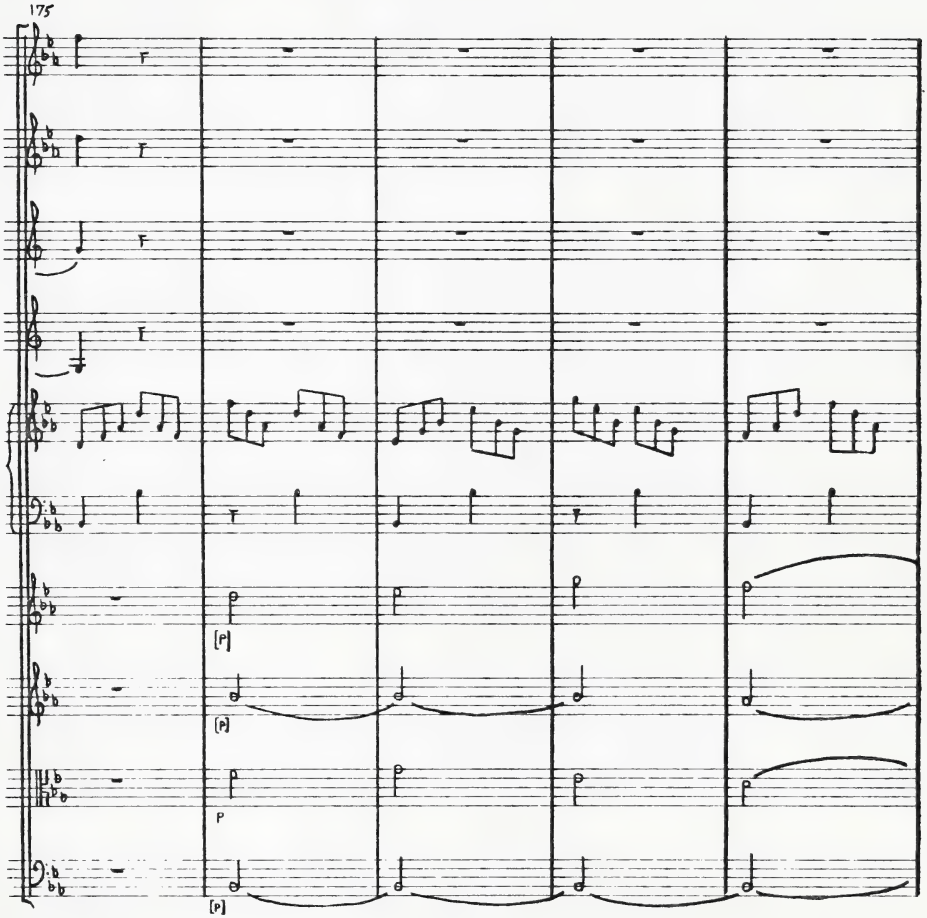
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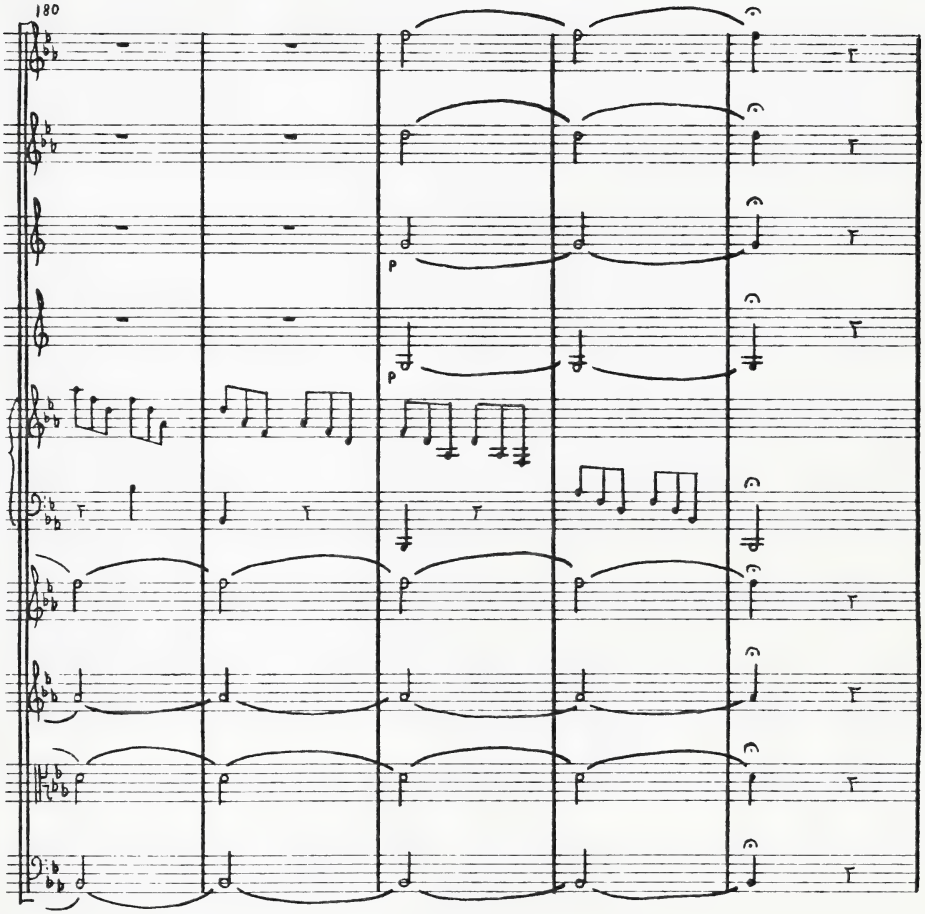
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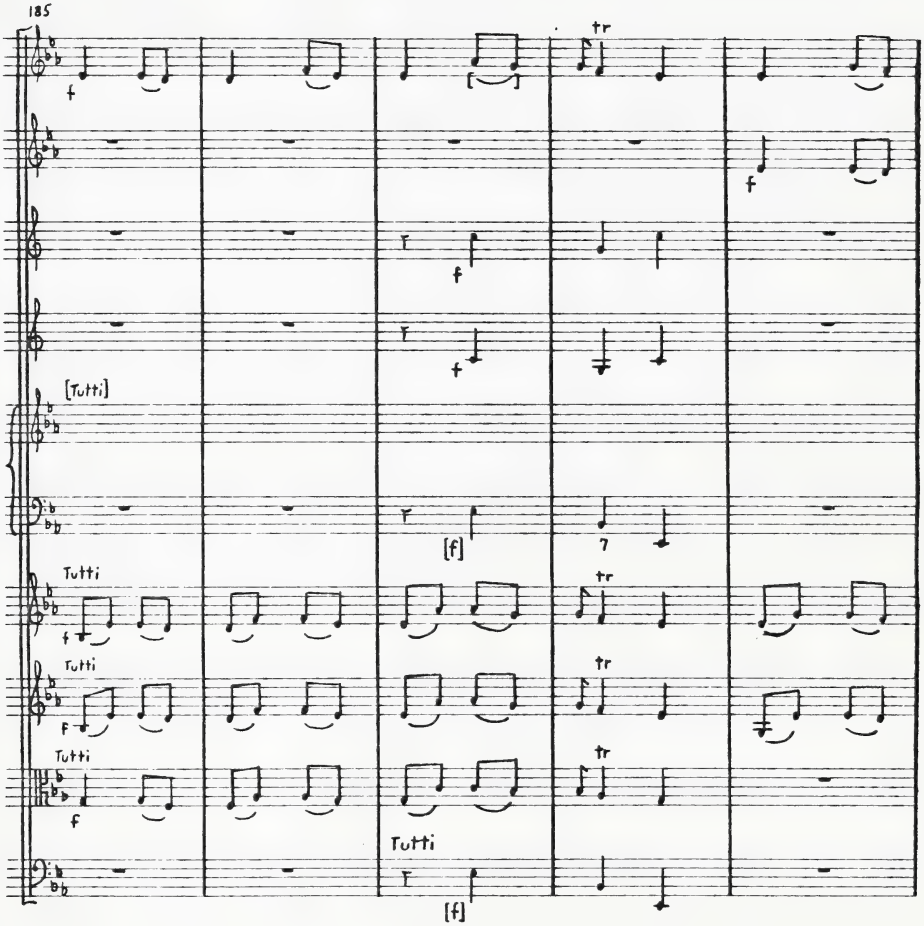
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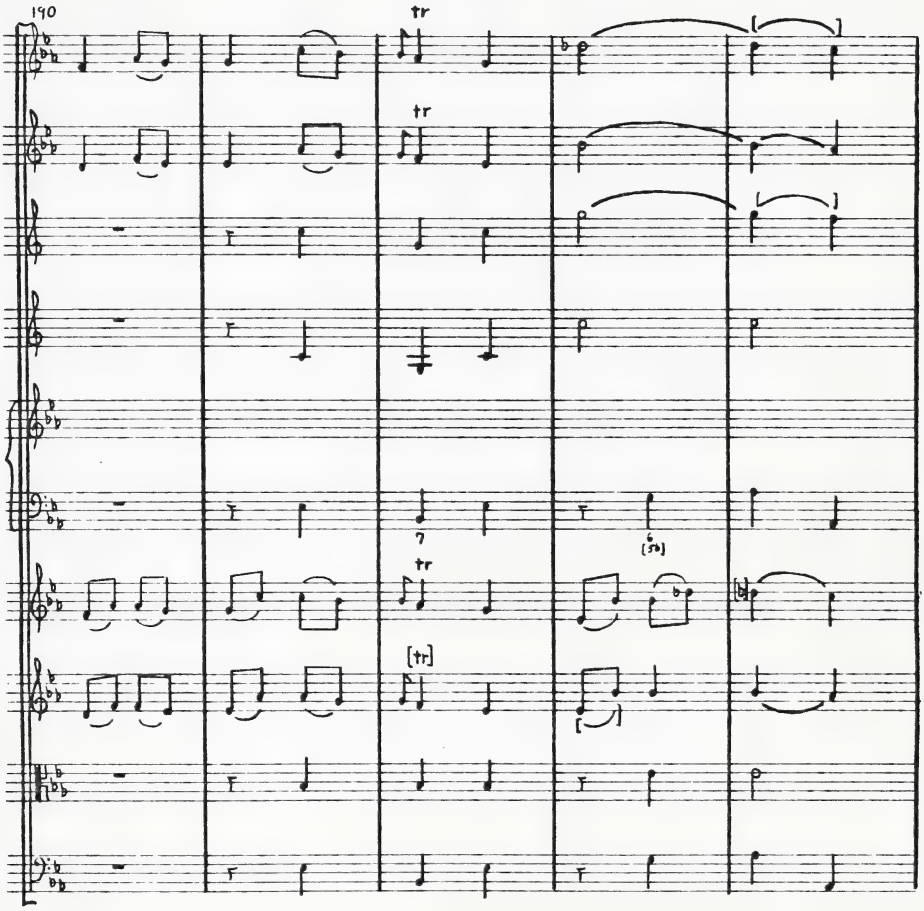
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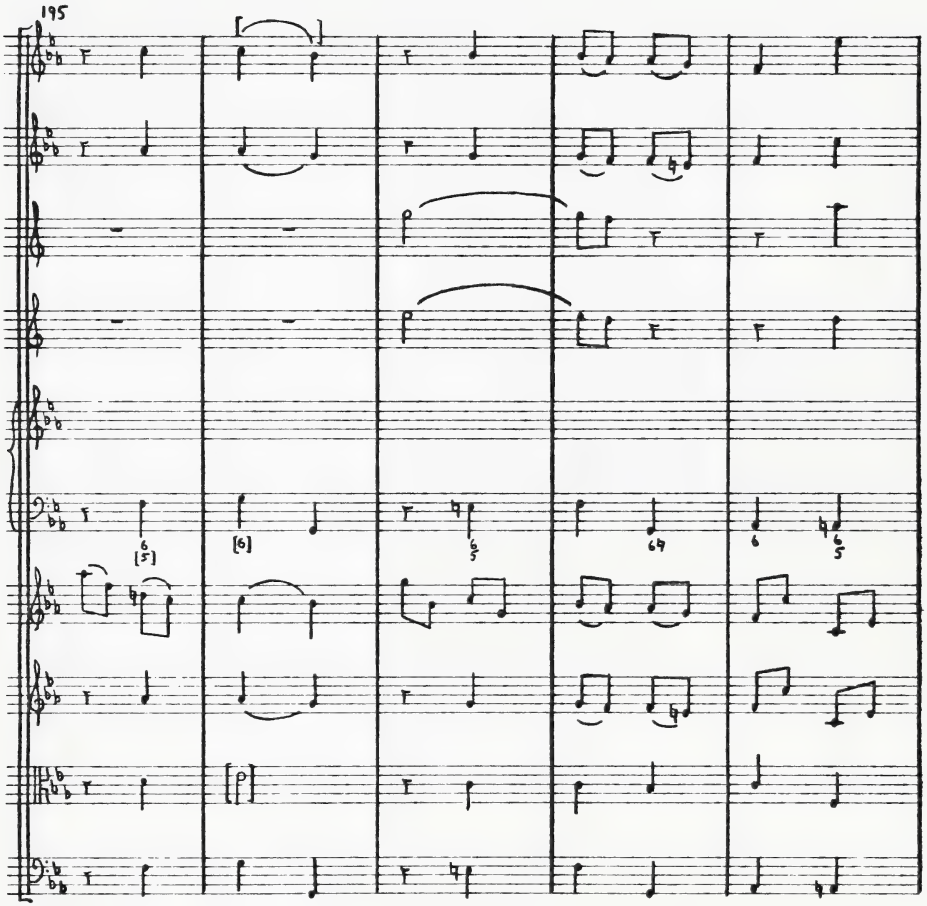
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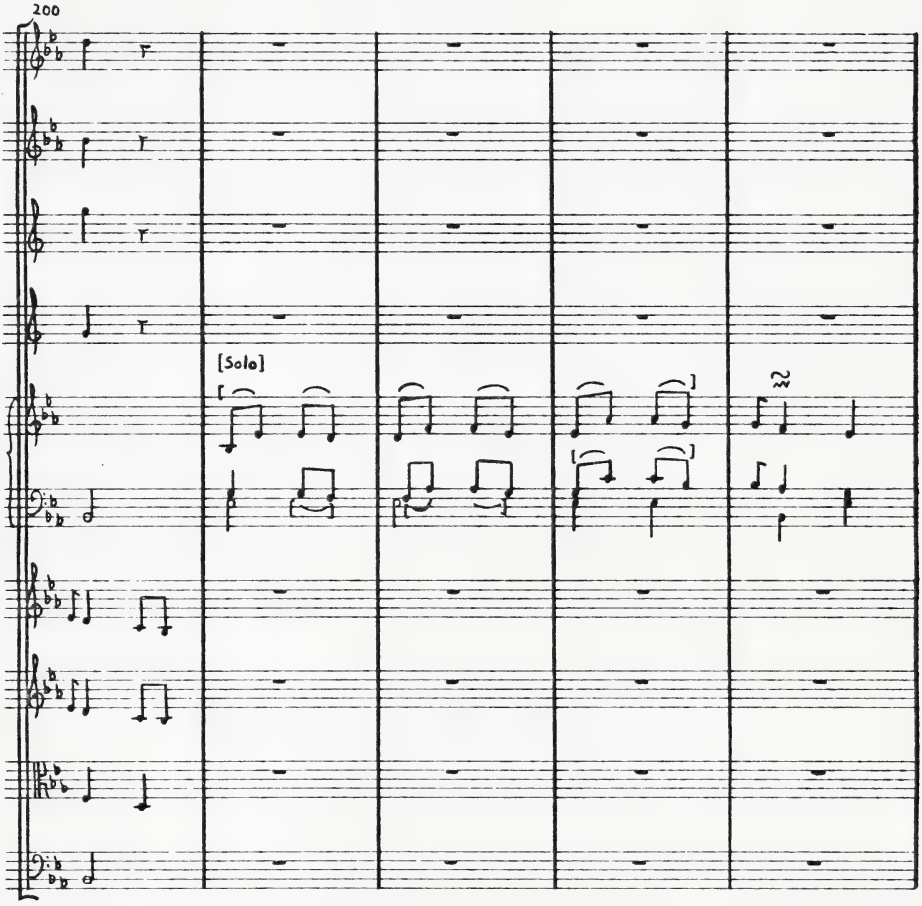
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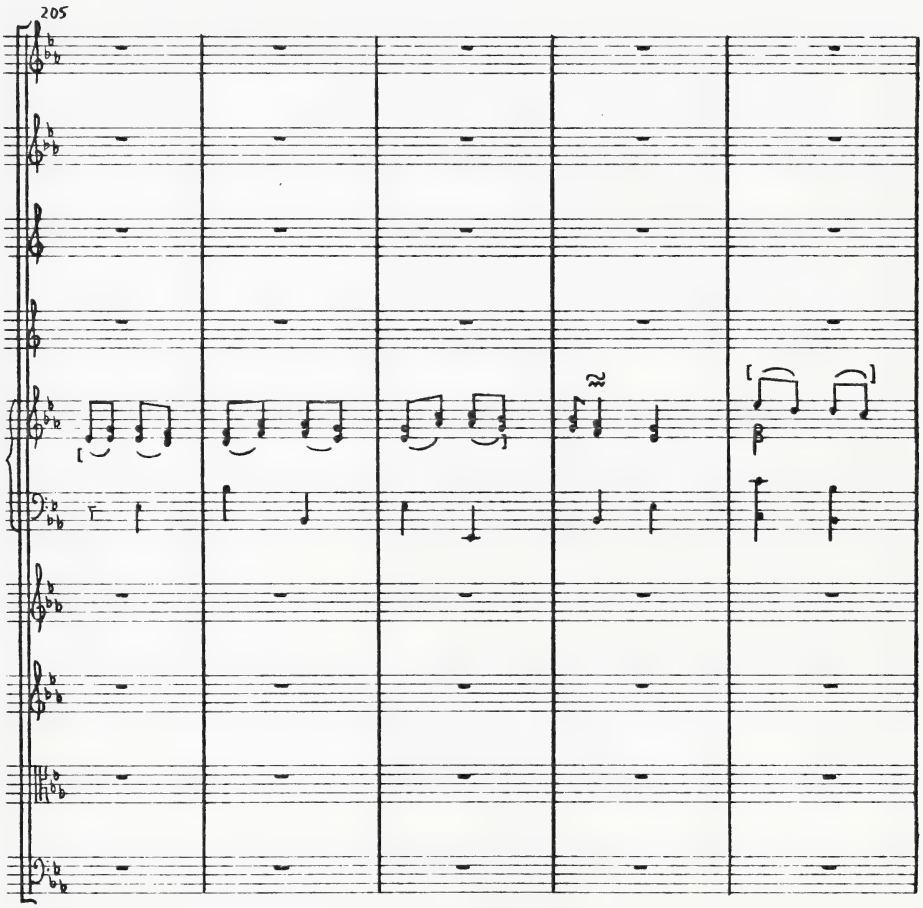
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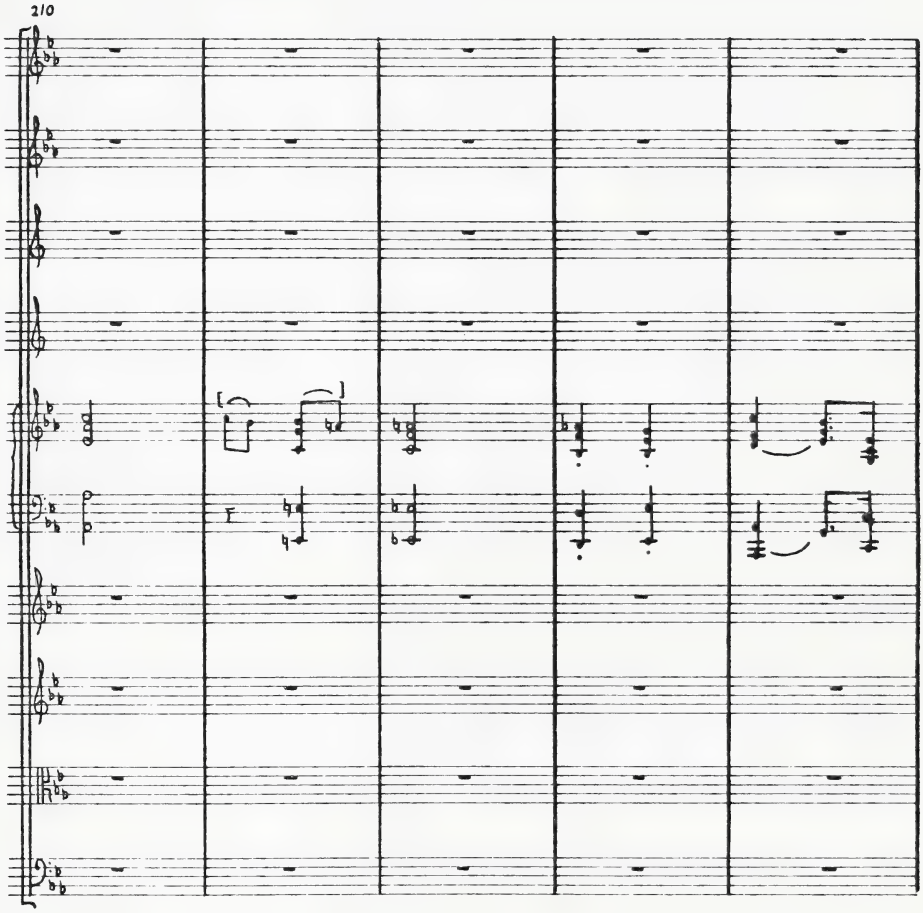
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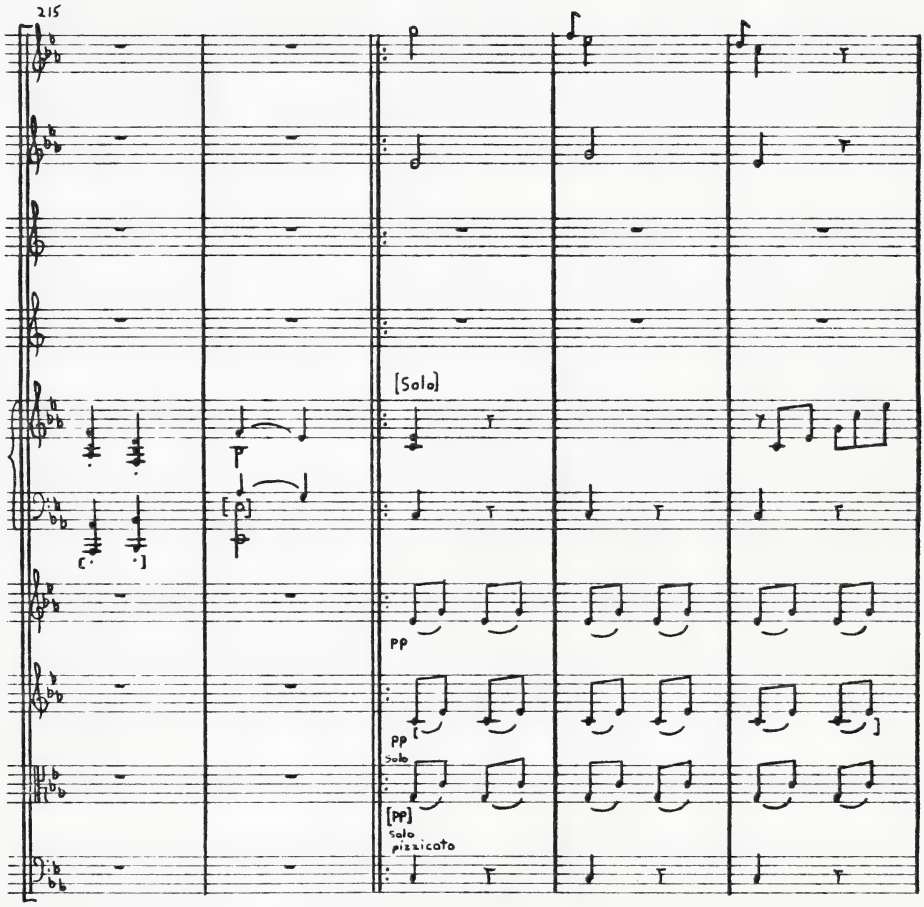
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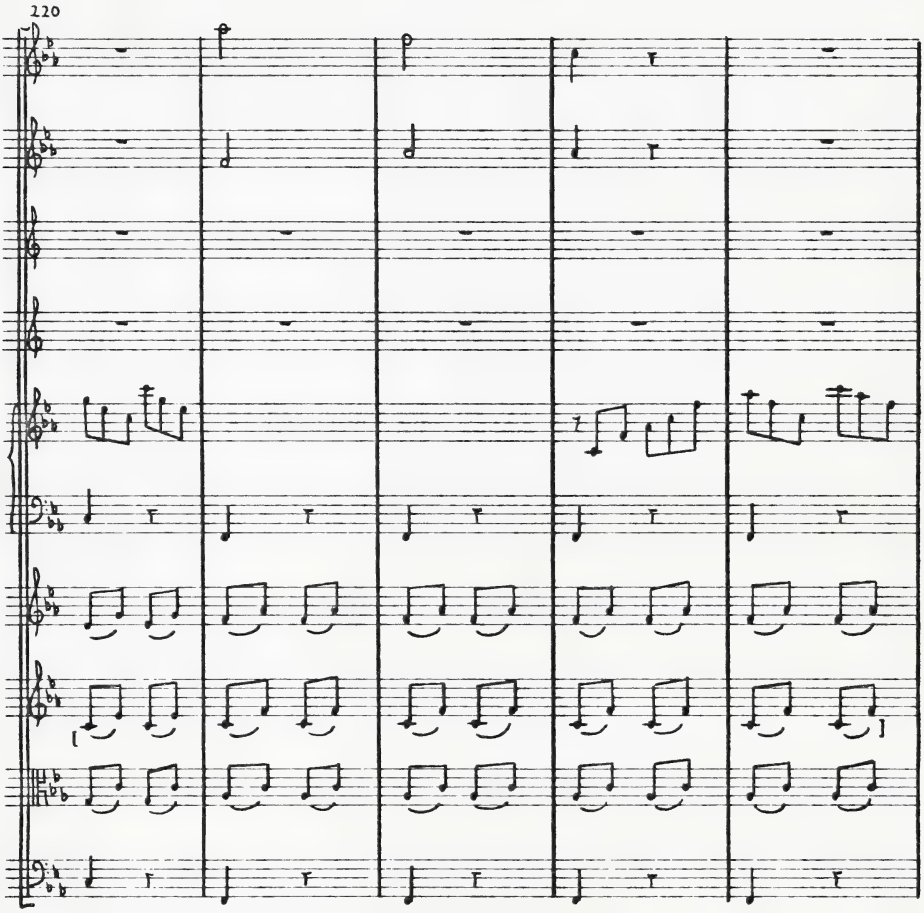
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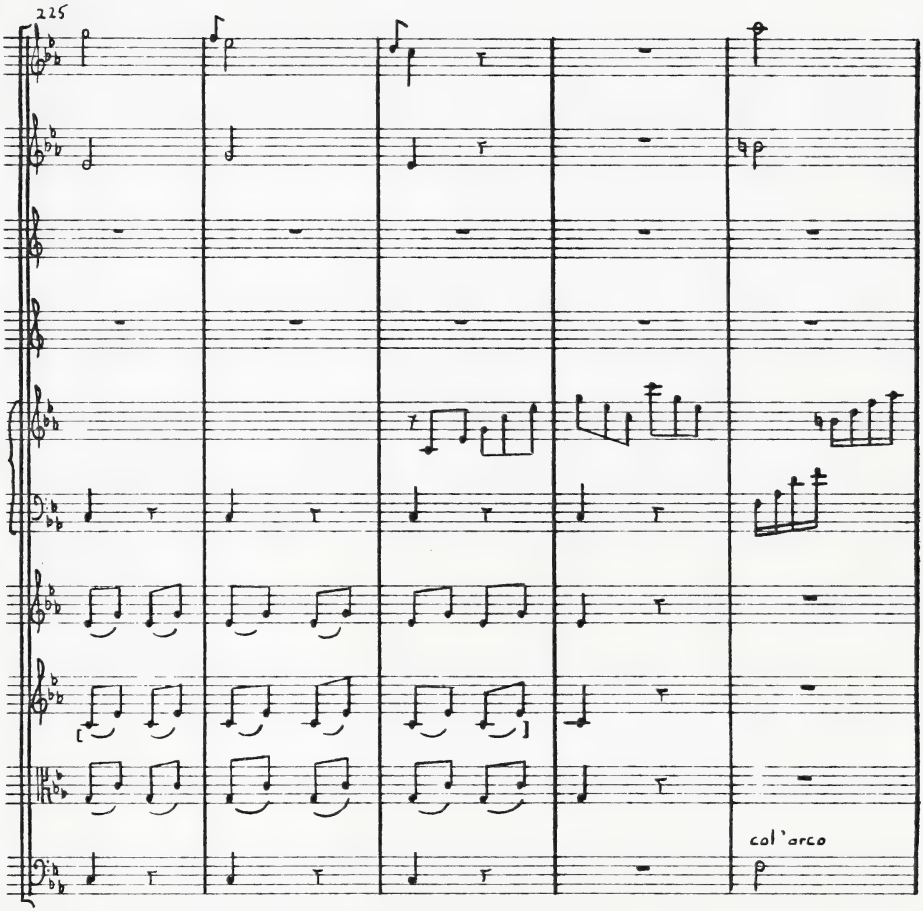
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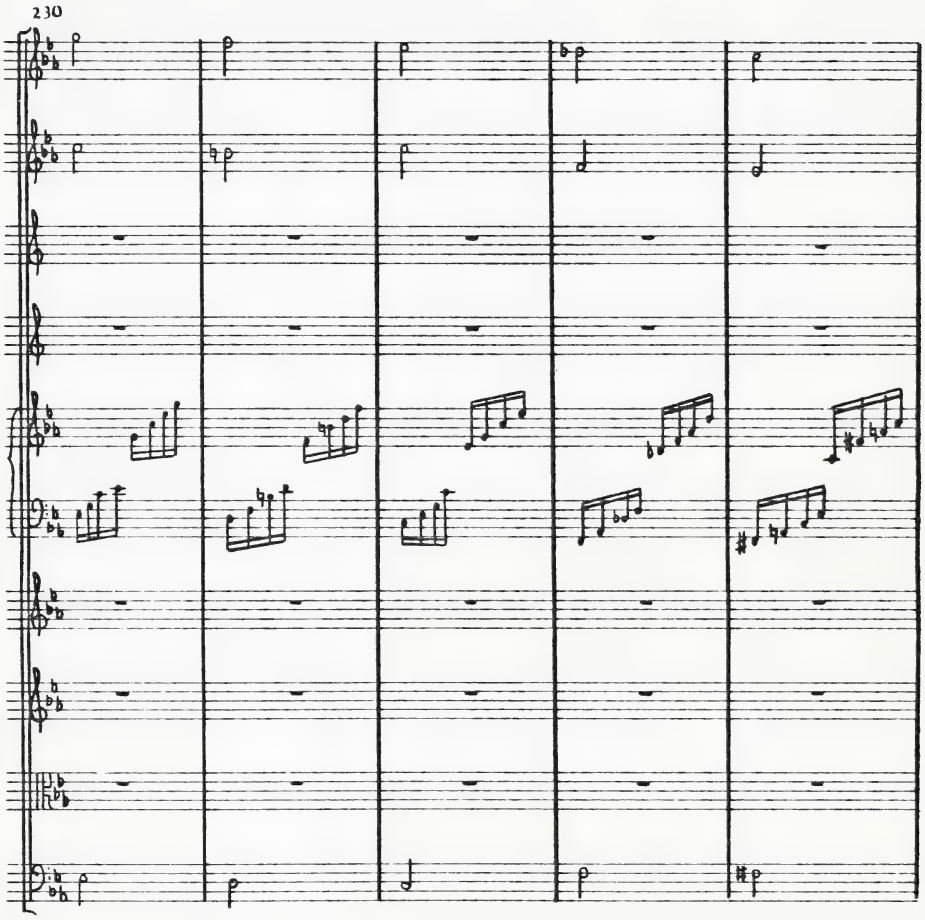
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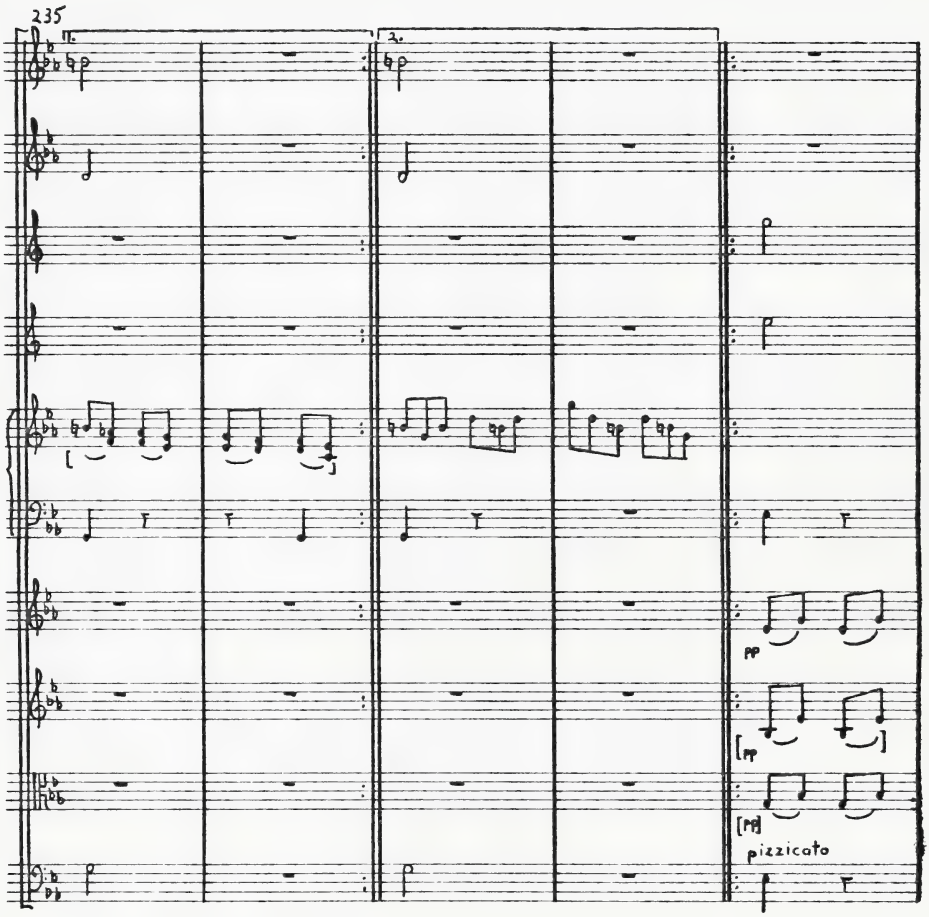
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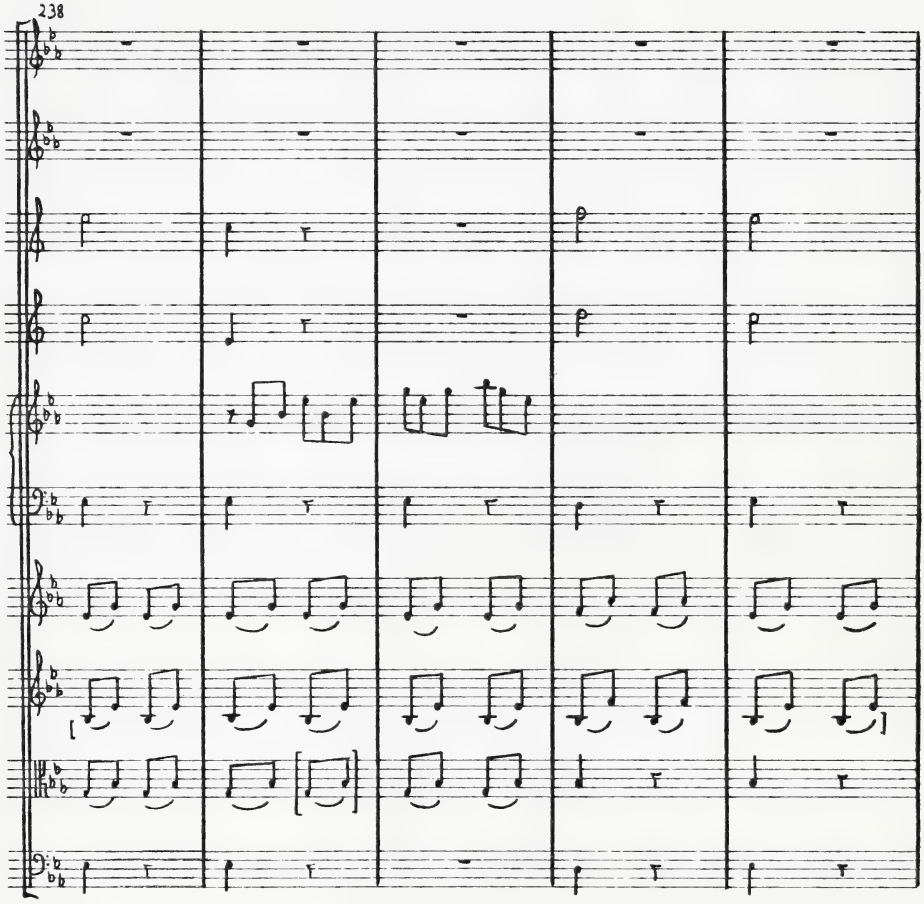
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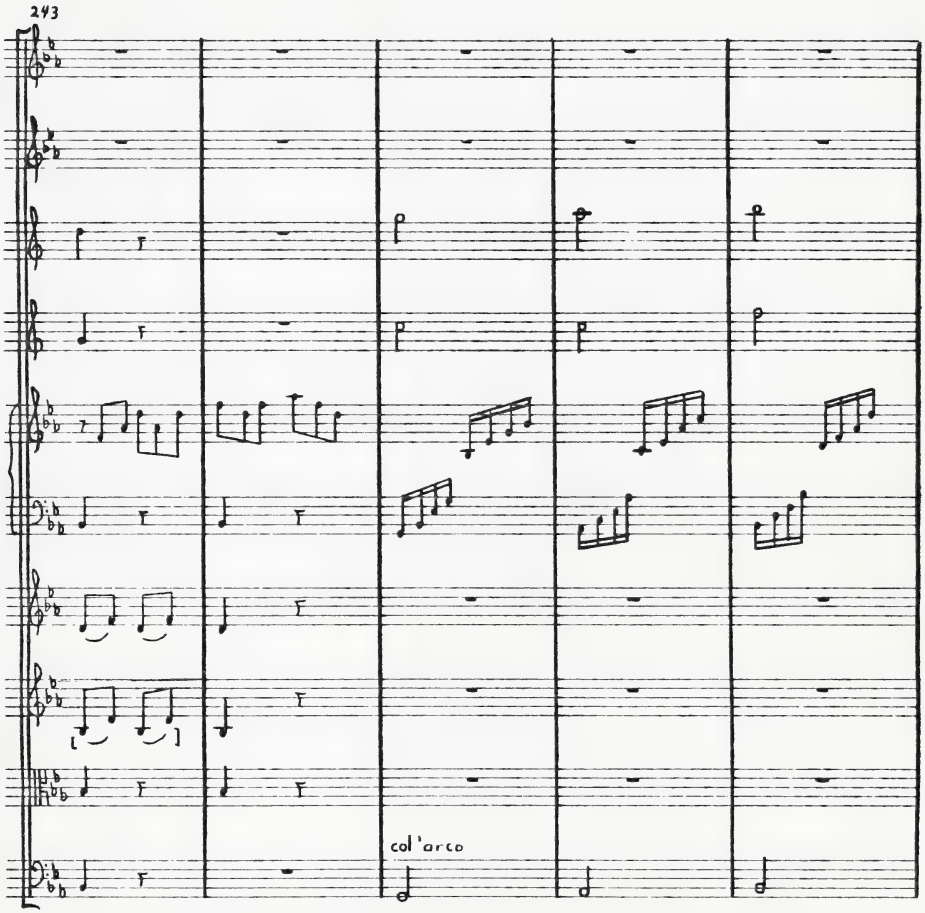
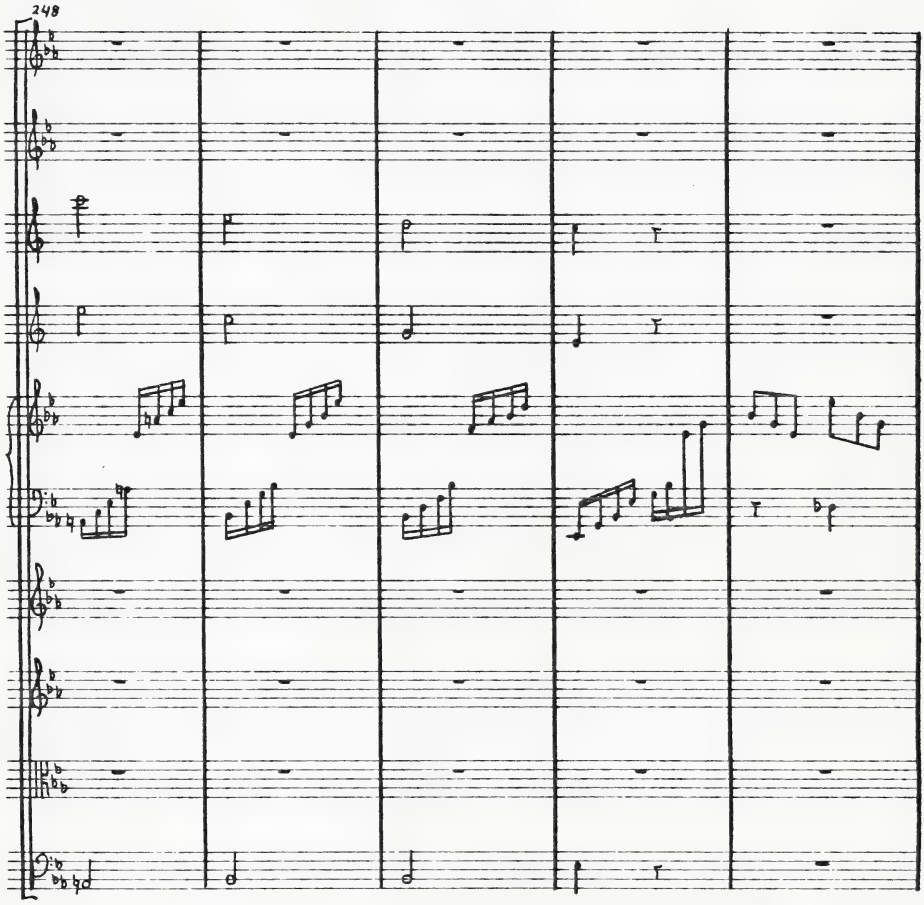

243
col 'arco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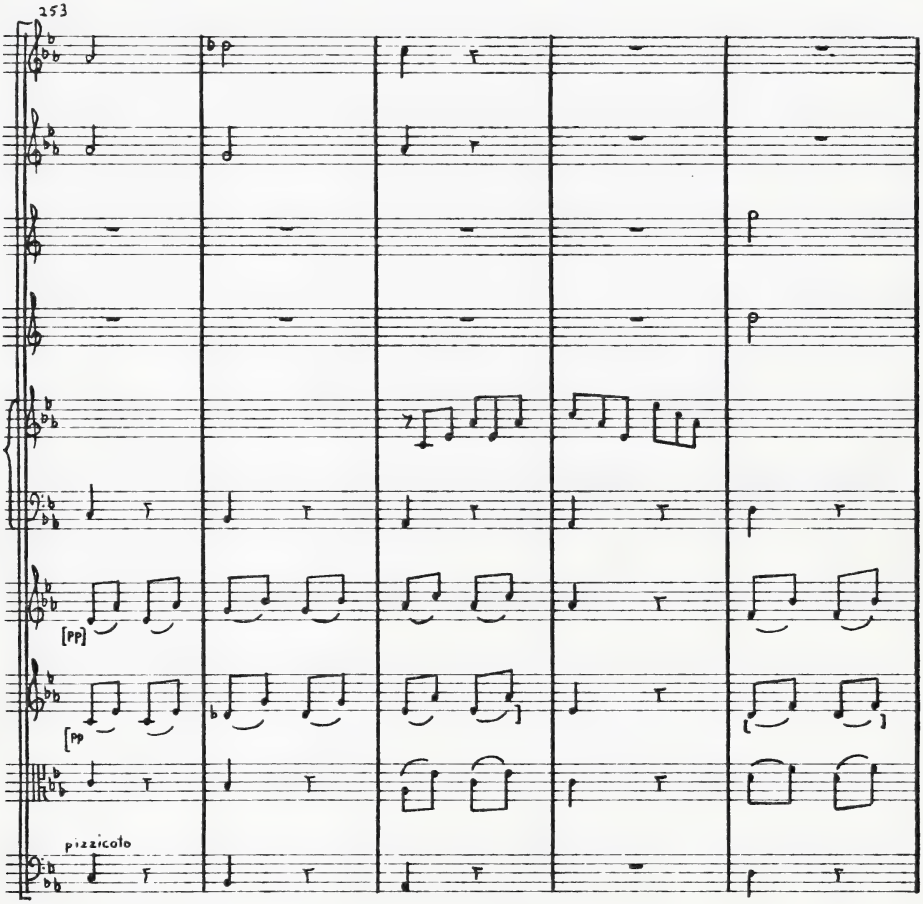
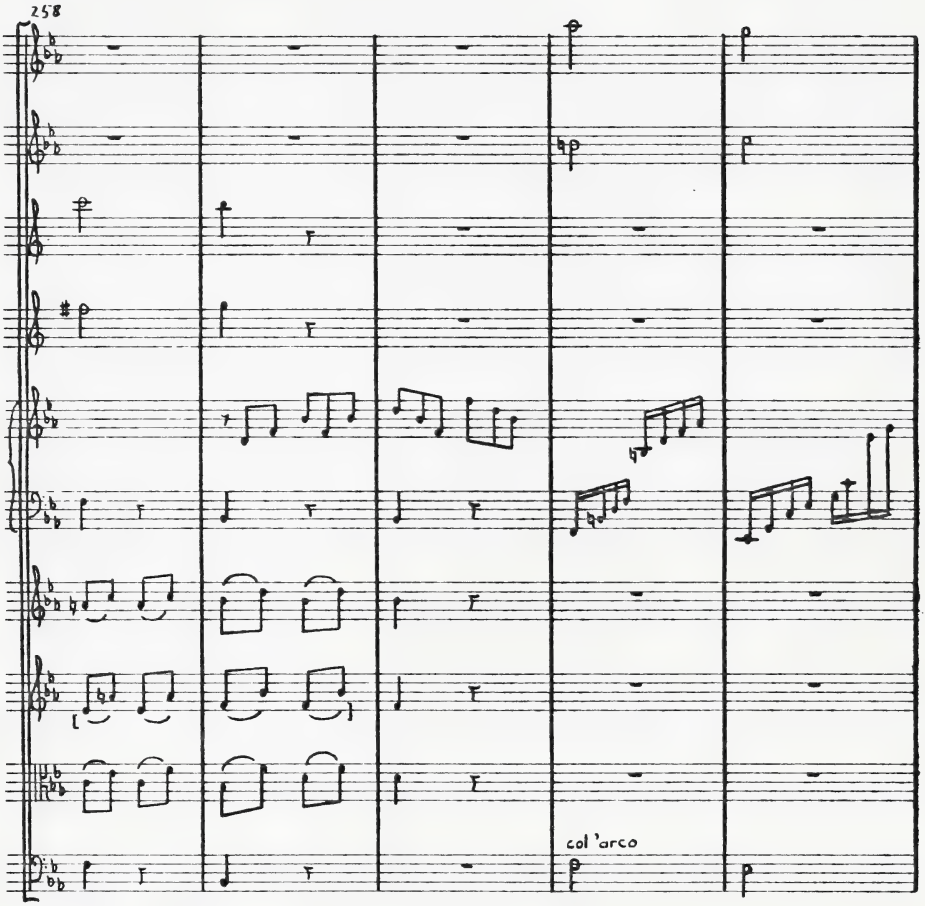
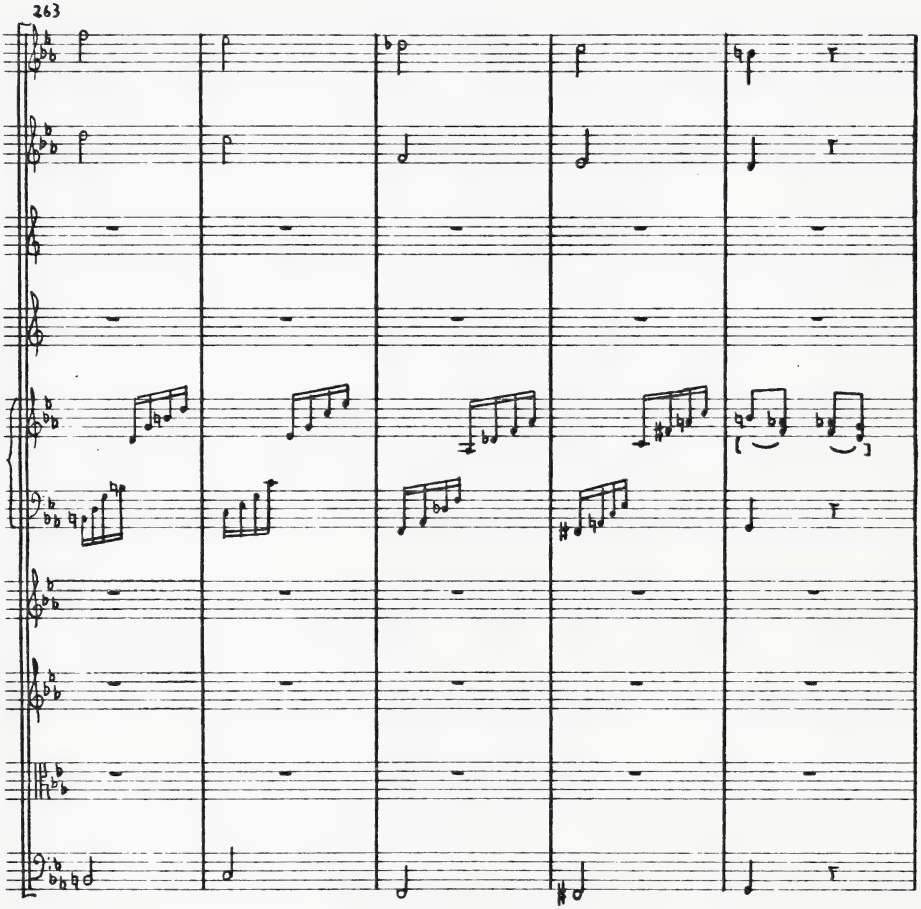

253
[pp]
[pp
pizzicato


258
col 'arco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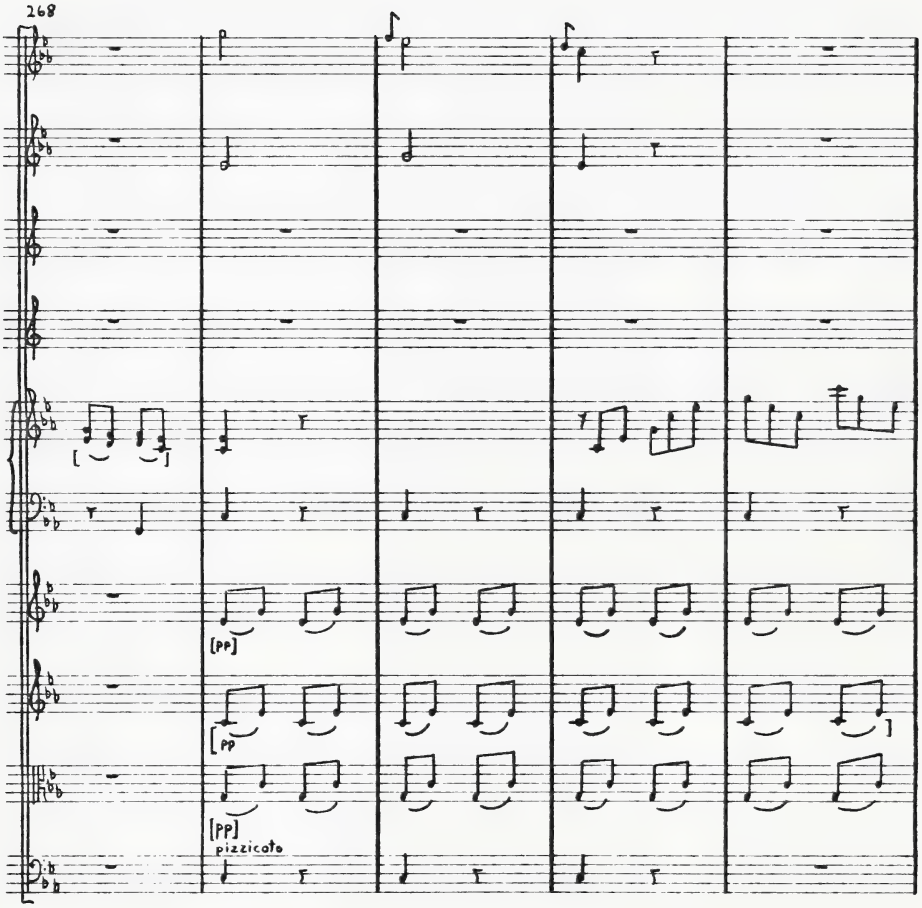
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[pp
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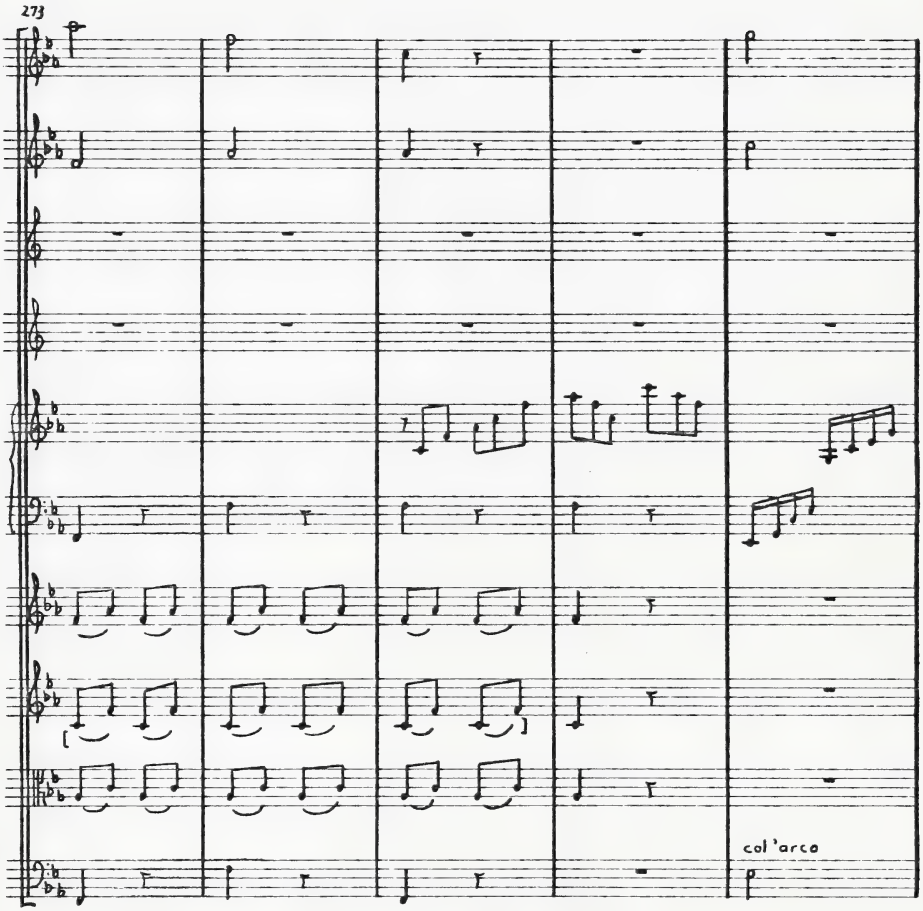
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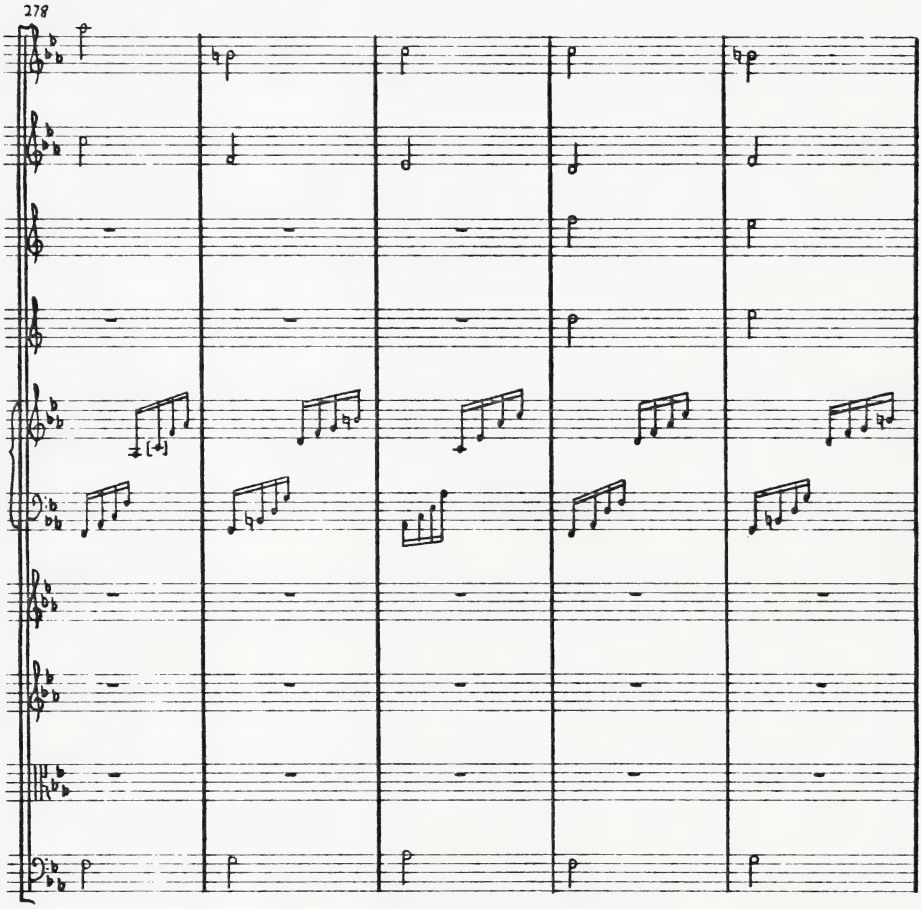
col 'arco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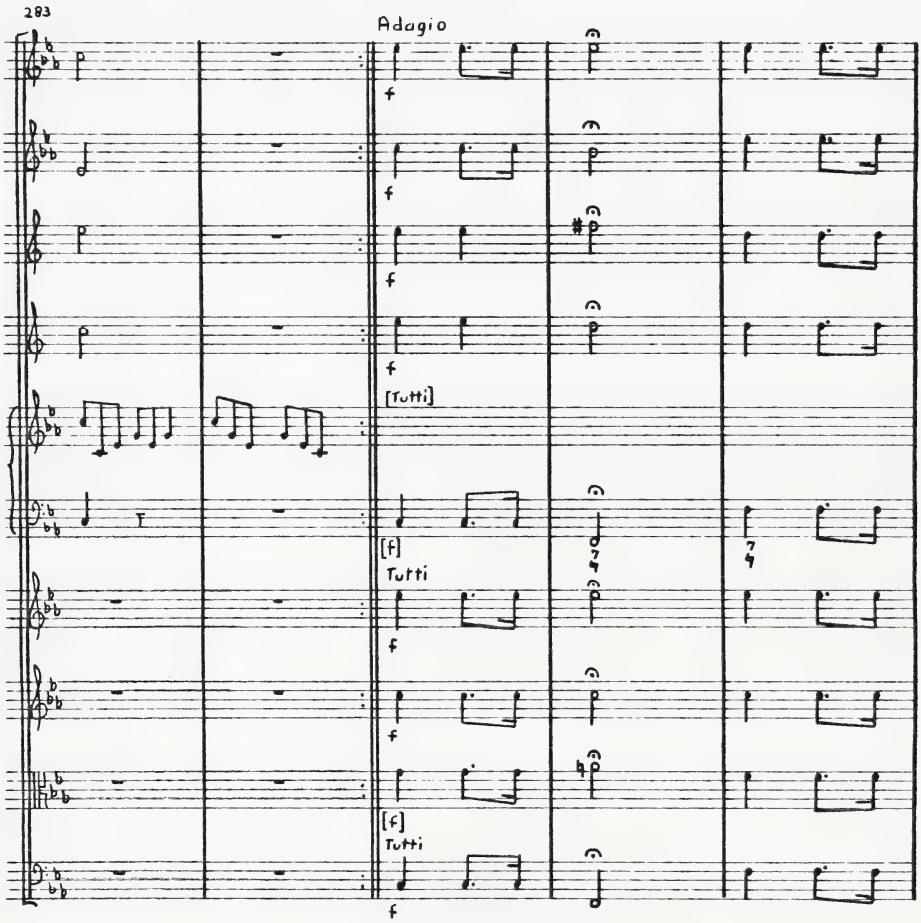
[+]


283
Adagio
f
f
f
f
[Tutti]
[f]
Tutti
f
f
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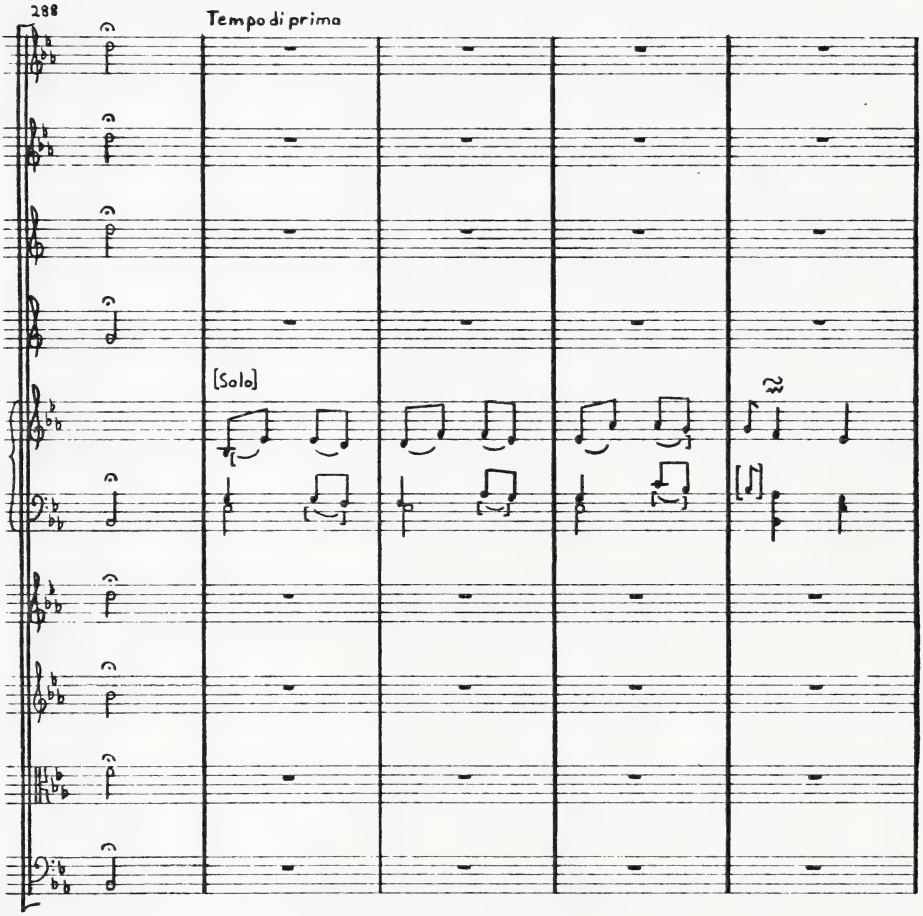
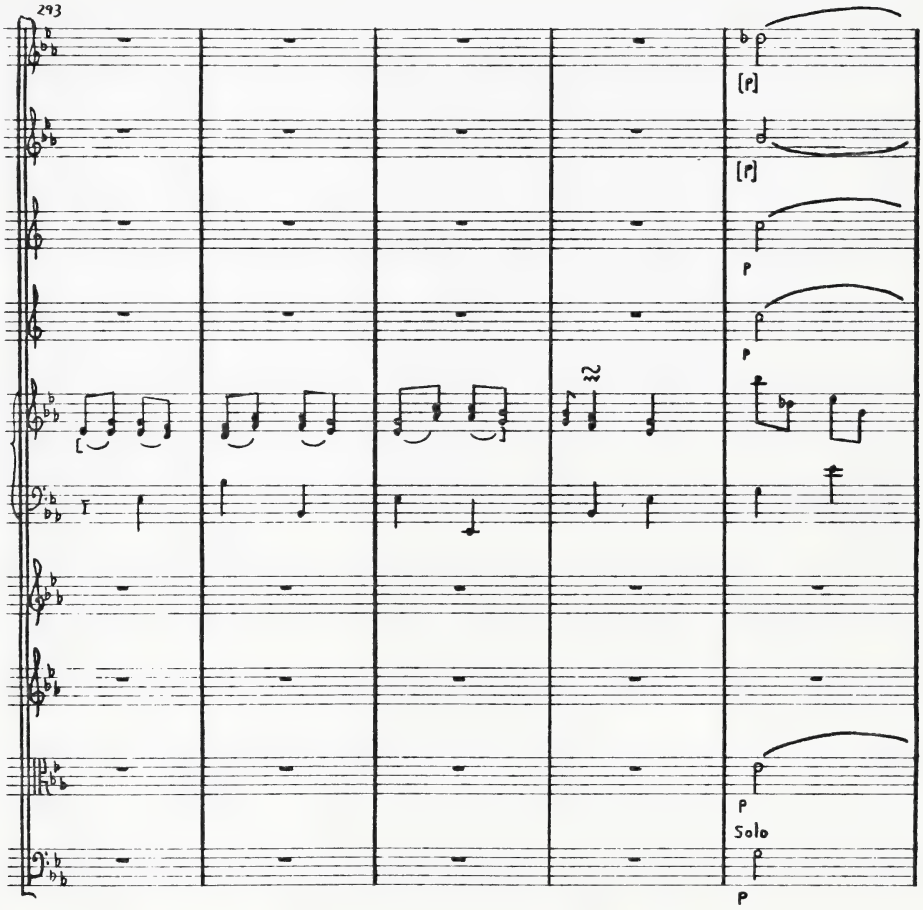
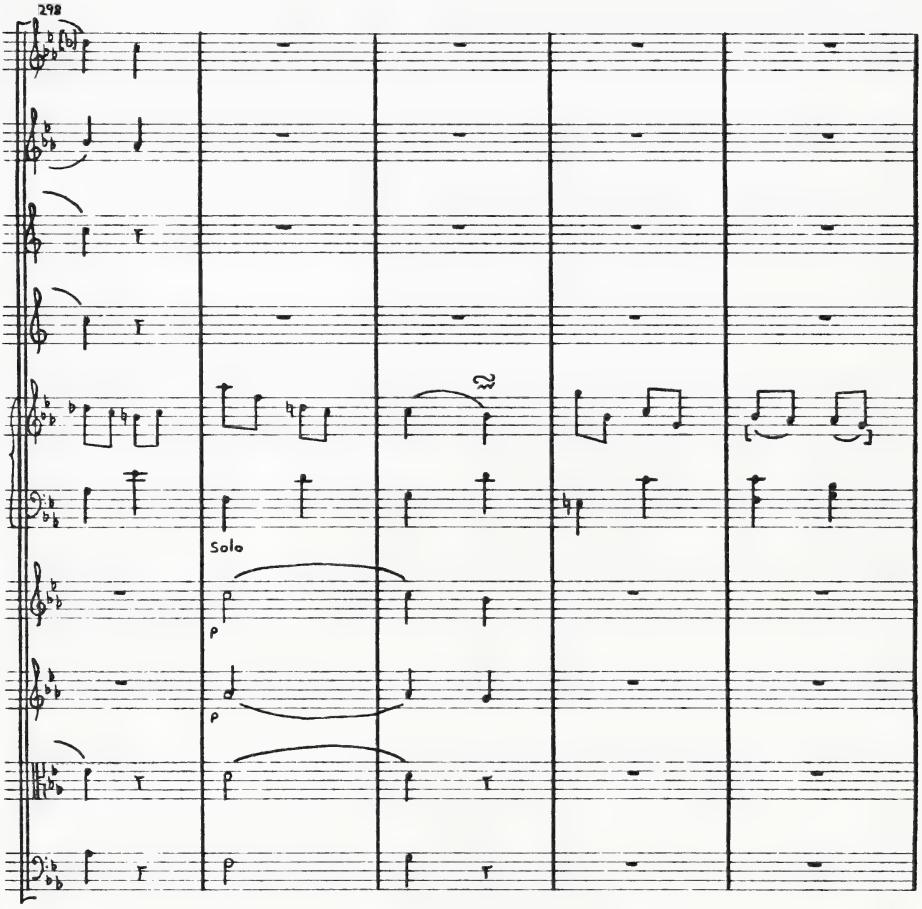
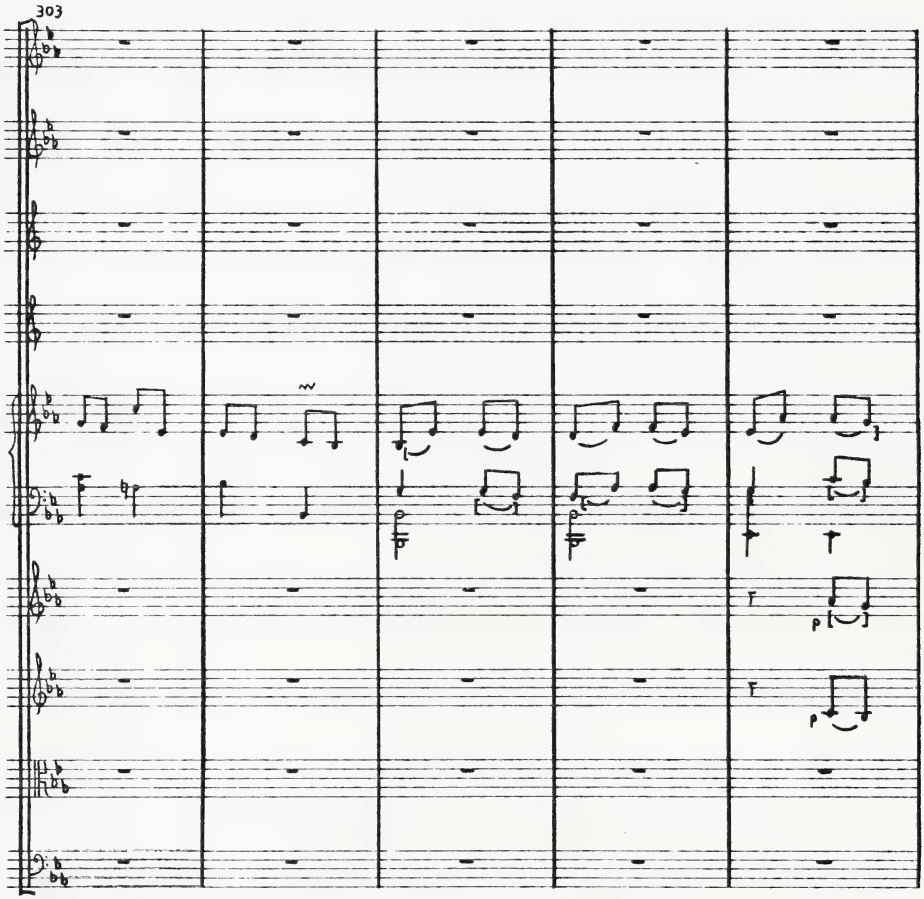
Tutti
f


288
Tempo di prima
[Solo]


293
[p]
[p]
p
p
22
p
Solo
p


298
Solo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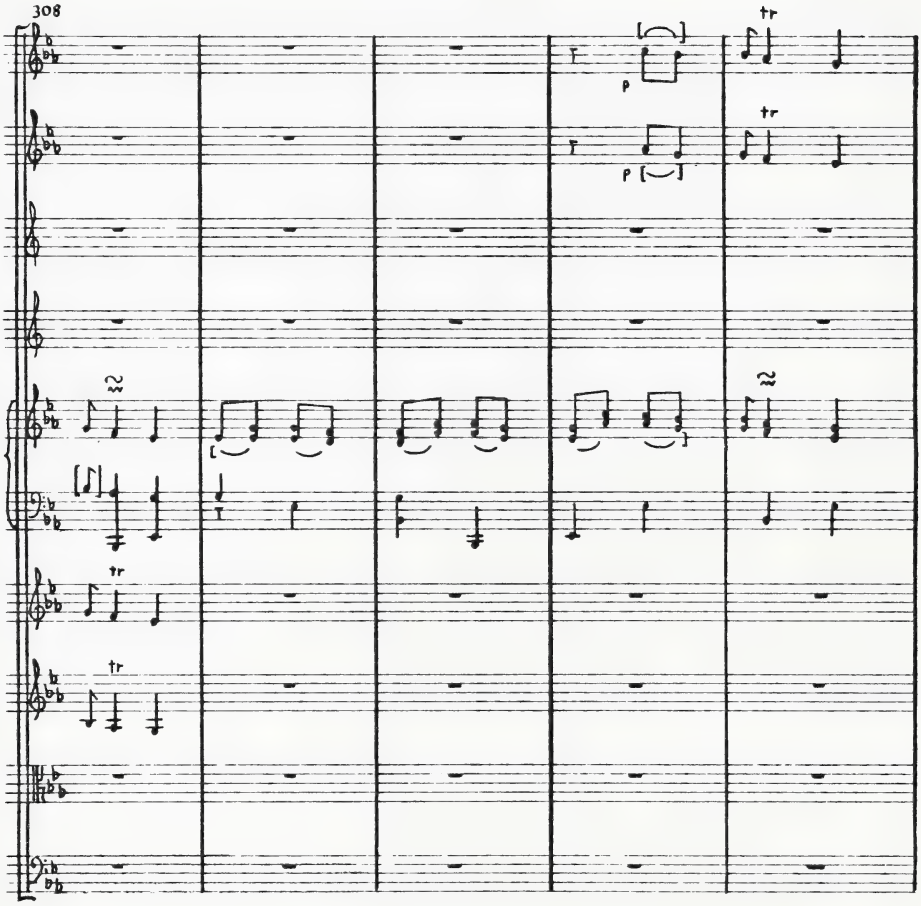
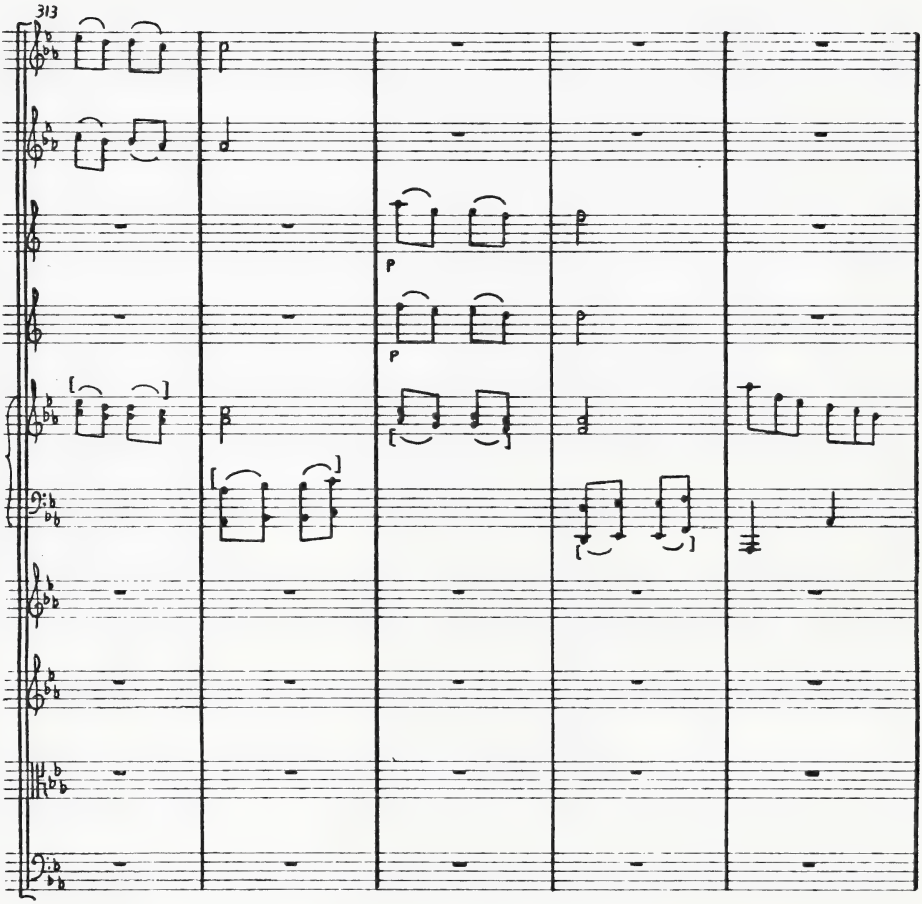
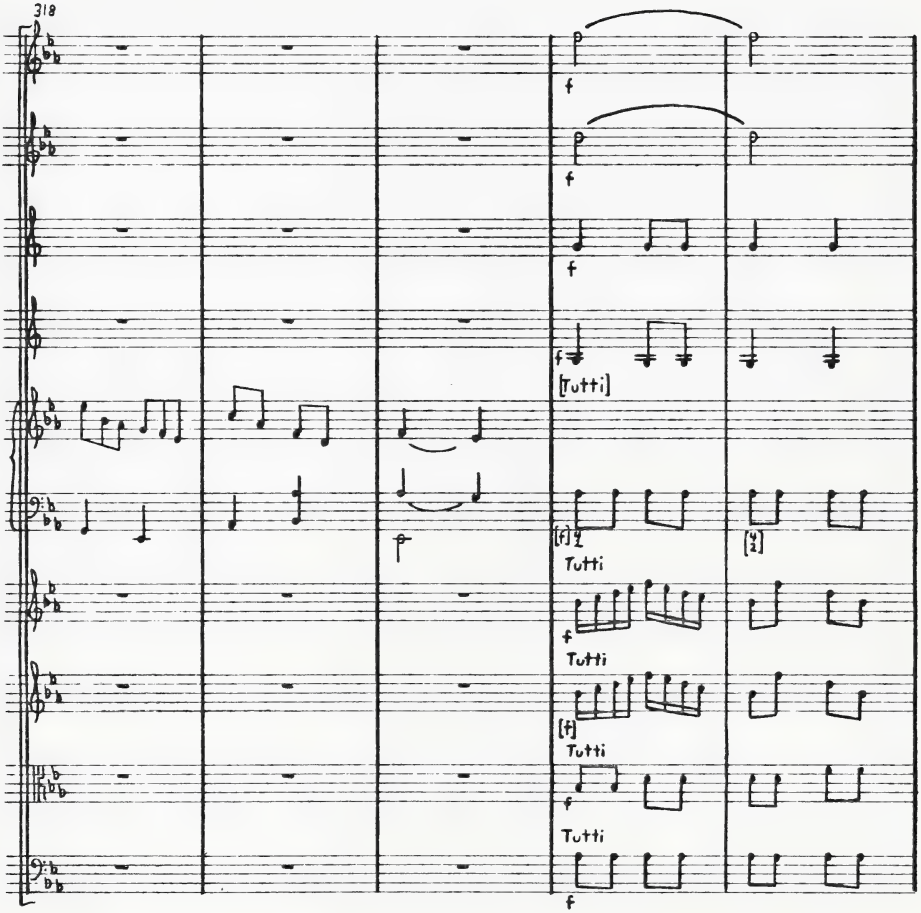
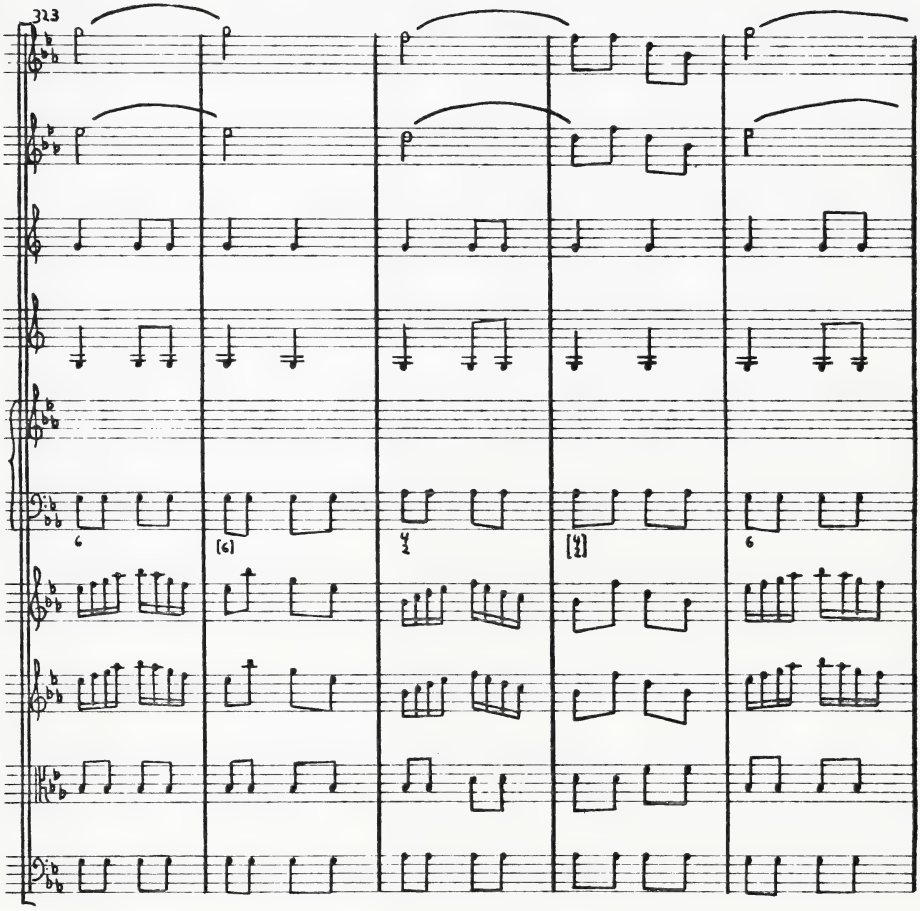
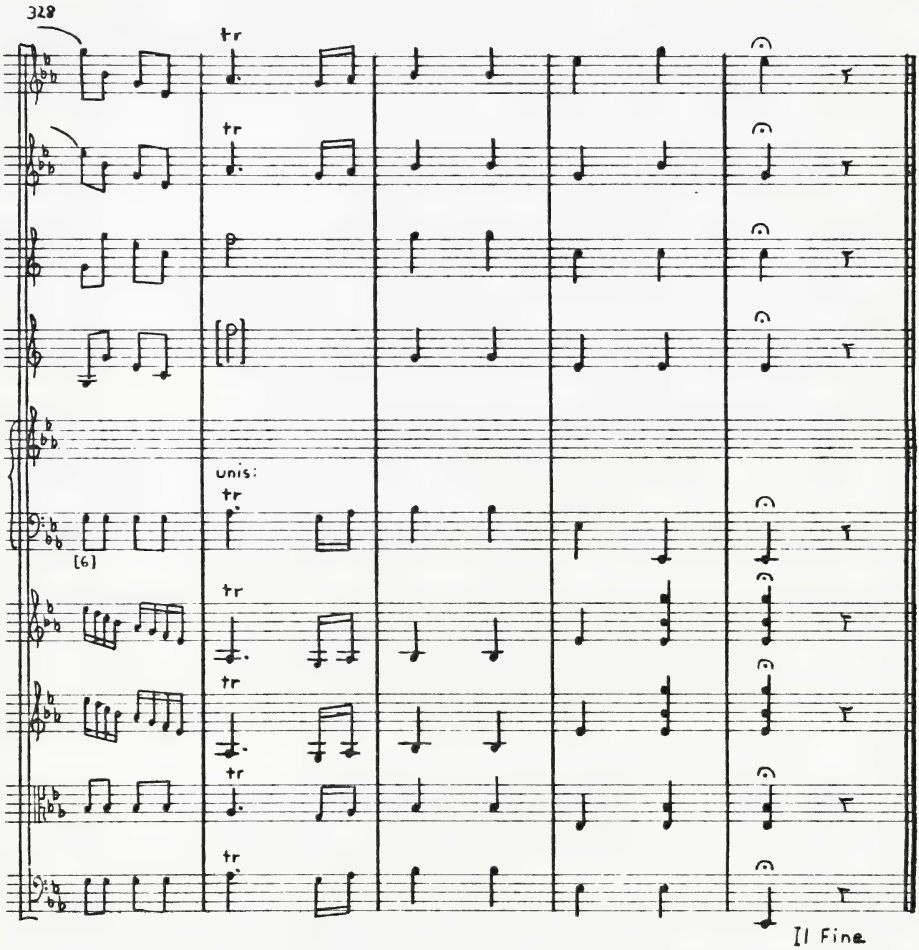

308
tr
p
tr
p
tr
tr


313
p
p
p


318
f
f
f
f
[Tutti]
p
[f]
Tutti
f
Tutti
[f]
Tutti
f
Tutti
f


323
6
[6]
[6]
6


328
tr
tr
p
p
unis:
tr
[6]
tr
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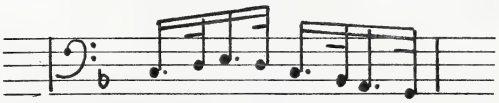
Il Fine

EDITORIAL COMMENTS

Concerto in F Major

First Movement: Allegro moderato

Several instrumental parts required bar adjustments in the first movement. Two bars rest rather than the given three were employed following bar 111 in both flute parts. Also, seven bars rest instead of the given five were employed following bar 169 in the second horn part.

Bar	Editorial Revisions and Comments
Upbeat to bar 1	In the manuscript, the note F is given to flutes I and II and violin I. Violin II is allotted C. However, the passage in bar 239 ff., which is an exact restatement of the opening bars, is preceded by an upbeat on C in both flutes, and violins I and II. Moreover, in all comparable passages the upbeat to this theme is a unison dominant note. Thus, on the upbeat to bar 1, C was substituted for F in both flute parts and violin I, in the score.
13-14	The following passage is allotted to flute II in the manuscript: In the compilation of the score, the lower line was chosen for the second flute, as the upper line is played by flute I.
20	In the manuscript, the following passage is given to the basso: 

The initial D was changed to C in the score to correspond to the bass line of the clavier. A comparable passage may be found in bar 134.

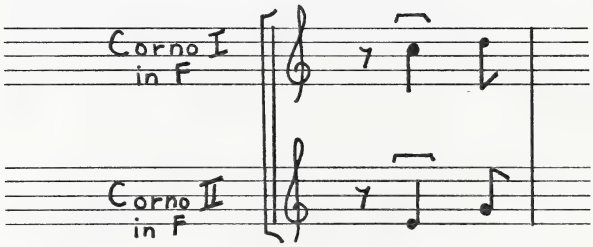
24 The quarter note in the horn parts of the manuscript was rhythmically altered to an eighth note and eighth-note rest in order to fit the context. This was also done in bar 234. For a parallel passage see bar 138.

34 The figuration $\begin{smallmatrix}6\\4\\3\end{smallmatrix}$ was replaced by $\begin{smallmatrix}6\\5\\4\end{smallmatrix}$.

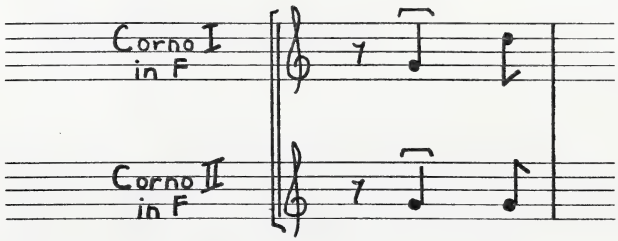
40 The <u>forte</u> marking of the horns in the manuscript was omitted here, and added to the next bar to fit the context.

41 The quarter note in both horns and the clavier was rhythmically altered to an eighth note and eighth-note rest in order to fit the context. This was also done in bar 310.

42 In the manuscript, the following is allotted to the horn parts:



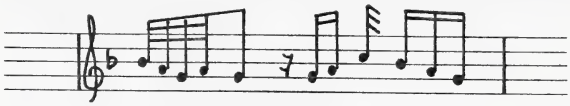
The concert pitches F and A in horns I and II respectively, create the simultaneous appearance of tonic and dominant harmony on beat 2. The continuo figuration indicates V^6. Thus, both parts were changed to:

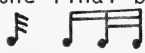


This was also done in the comparable passage, bar 311.

45 The fortissimo marking of violin I in the manuscript was omitted here, and used a bar earlier to correspond to the second violin.

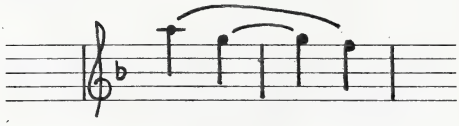
60 The following passage is found in the manuscript of the clavier part, right hand:



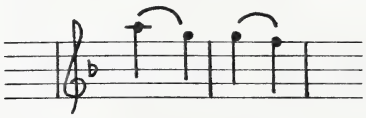
In the score, the final beat was rhythmically corrected to: 

76 In the score, the notation: was employed in flute I instead of the given: This made the notation identical to the second flute and also to the comparable passage in bar 266.

83-84 The following phrasing is employed in the manuscript of the first violin:



This was altered in order to correspond to the phrasing of the other strings and also to correspond to bars 273-274.



94 The horns, which enter at this point with the strings, do not do so in comparable sections. See bars 226 and 284. However, all three sections were left as they appear in the manuscript.

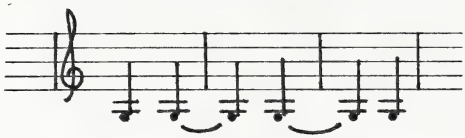
107 The following passage is allotted to the left hand of the clavier in the manuscript:

The final figure was changed to a broken-chord figure in the score:

See bar 110 for an exact restatement of this passage.

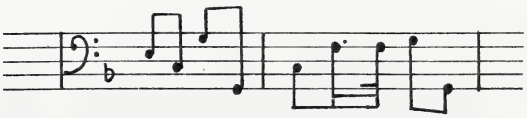
109 Friedrich's use of the same material in immediate succession implies the use of the echo effect. (See bar 16 ff.) Thus, a pianissimo marking was employed here. The given piano marking in the manuscript of violin II was substituted by pianissimo.

115-117 The following slurs are employed in the manuscript of horn II:



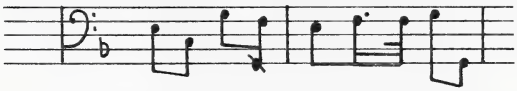
These slurs were omitted in the score, as they do not appear in either of the parallel passages, bars 1 ff. or 239 ff.

120-121 In the manuscript, the basso is allotted the following line:



This diverges from the clavier bass line, and subsequently would be the only instance within the tutti passages in which the basso differs from the clavier material.

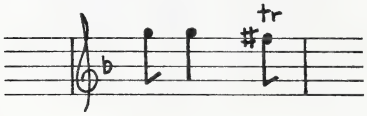
In the clavier part at this point, there is evidence that Friedrich initially had intended the use of the low dominant note on the second part of beat 2 (similar to the parallel passages in bars 6 and 244), but then changed his mind:



Friedrich's corrected version employs a V^2 rather than V^7 position, and subsequently progresses to a I^6 chord. One can thus surmise that he simply forgot to correct the basso part.

In the score, the basso was altered to follow the notes of the clavier bass line.

129 In the manuscript, the following passage is given to flute II:



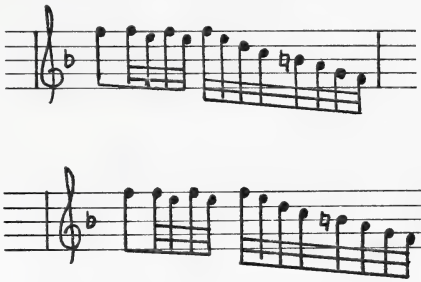
This was altered to follow the comparable passage in bar 15.

132 Rather than employing the given piano marking in the basso, pianissimo was used in the score. This was indicated by the context. Also, see bar 18.

134 The following rhythmic pattern is found in the manuscript of the first violin:

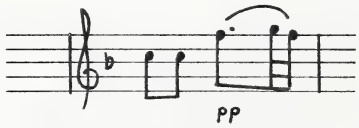
In the score, the final eighth note was altered to a thirty-second note in order to fit the context. For comparable passages see bars 20 and 136.

151 and 153 The following passages are allotted to the second violin in the respective bars 151 and 153:



The initial F of these passages crosses the first violin D in both cases. To prevent this, and because violin II otherwise follows the first violin exactly in the section, D was also employed on the initial beat of violin II. For comparable passages see bars 36 ff. and 306 ff.

166 The following is allotted to the first violin in the manuscript:



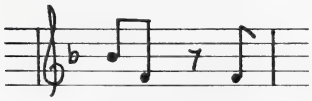
In the score, a quarter note C was substituted for the two eighth notes to correspond to comparable passages in bars 18, 96, 132, and 286.

176 In the manuscript, violin II is allotted the rhythm: This was altered to: in the score, to follow violin I.

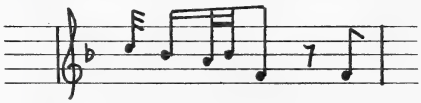
178 The given rhythmical pattern of the first violin: was altered to: Also, the rhythmical pattern in the manuscript of the second violin: was altered to: See bar 177 and other comparable passages in bars 25, 139, 235.

186-187 An inner voice was added to the clavier part to correspond to bars 54-55.

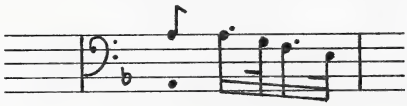
188 The clavier right hand is allotted the following passage in the manuscript:



In the score, the decorative figure, which is found in the comparable bar (measure 56), was added.

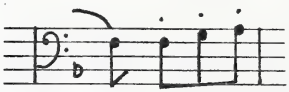


196 In the manuscript, the following appears in the left hand of the solo keyboard:

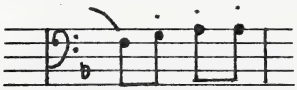


This was altered in the score to:

204 The following passage is found in the manuscript of the <u>basso</u>:

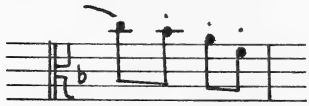


However, since the <u>basso</u> exactly follows the bass line of the solo keyboard from bars 197-205 (with the above exception), the <u>basso</u> was allotted the clavier's bass notes here as well.

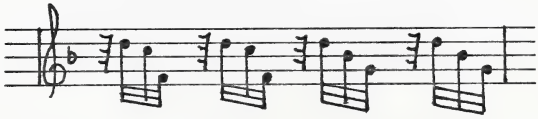


204 The following passage appears in the manuscript of the viola part:

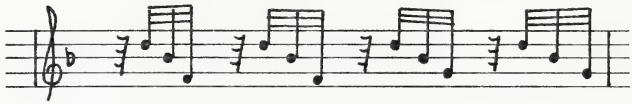
In order that this part fit the harmonic context, the second and third notes were reversed in the score.



205 The following passage appears in the manuscript of the clavier part:

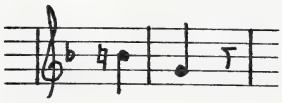


The right-hand C's were replaced by B flat's in the score, in order to fit the harmonic context.

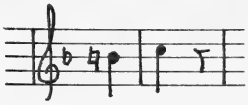


228 In the manuscript, the flutes, horns and strings are all allotted a quarter note and quarter-note rest. This was rhythmically altered in the score to an eighth note and eighth-note rest. Comparable passages may be found in bars 96 and 286.

Also, in the manuscript, the leading tone in the second violin resolves to the dominant:



In the score, the G was replaced by the tonic, C.

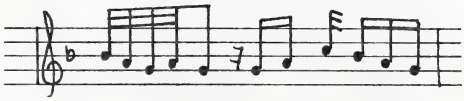


Comparable passages include bars 95-96, and 285-286.

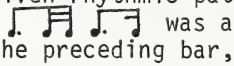
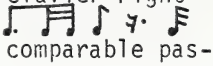
231 A dotted-eighth-note rest above the first beat in the manuscript of the clavier part, left hand, was omitted in the score.

232 An extraneous eighth-note rest in the manuscript was omitted from the first violin part.

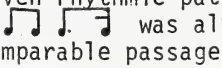
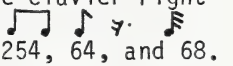
250 The following passage is found in the manuscript of the clavier part, right hand:



In the score, the final beat was rhythmically corrected to:

256 The given rhythmic pattern of the clavier right hand:  was altered to: 
See the preceding bar, 255, and a comparable passage in bars 65-66.

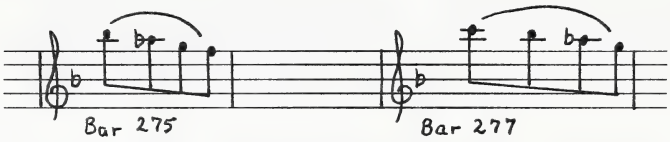
Also, rather than employing the given: in the second flute, the notation: was employed in order to follow the notation of flute I. See a comparable passage in bar 66.

258 The given rhythmic pattern of the clavier right hand:  was altered to: 
See comparable passages in bars 254, 64, and 68.

Rather than employing the bar rest in the manuscript of violin II, it was given the upbeat figure of violin I. See comparable passages in bars 64, 68, and 254.

259 The pedal, concert F, of horn I in the manuscript was replaced by concert G. As a result, horn I is now identical to the second horn, and also fits the harmonic context.

275 and 277 The following phrases are found in the manuscript of violin I:



These longer phrases were replaced by shorter slurs to correspond to the other strings and also to bars 85 and 87.

279 An extraneous *piano* marking in the manuscript of the *basso* part was omitted.

286 Both horn notes were rhythmically altered from the given quarter-note values to: ♩ 7 in order to fit the context. See a comparable passage in bar 96.

309 The *forte* marking of the horns in the manuscript was omitted here, and added to the next bar in order to fit the context.

314 The *fortissimo* marking of violin I in the manuscript was omitted here, and added a bar earlier to correspond to the second violin.

Second Movement: Larghetto

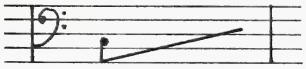
Only the clavier part required a bar adjustment in this movement. Following bar 125, there are four bars of reiterated quarter notes on C in the manuscript. Only three of the four bars were employed in the score.

The manuscript flute parts, in addition to the title, *Larghetto*, are headed with, "NB. Flauto 1," and "NB. Flauto 2."

Bar	Editorial Revisions and Comments
9-12	While continuo figuration is indicated here, the comparable section, namely, bars 62-64, has the indication, *tasto solo*.

26 In the score, the final note of the bar in the clavier was coupled with an E. This corresponds to an exact restatement of this passage in bar 99.

33 Friedrich employs a kind of shorthand for the repeated eighth-note pattern in the left hand of the clavier.



He also employs this shorthand in bars 39, 74-75, 82-83, 98-100, 102-103, 110-112, and 114.

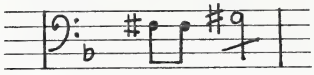
42 The forte marking in the manuscript of violin II was replaced by piano in order to fit the context.

45 The piano marking in the manuscript of violin I was replaced by pianissimo in order to fit the context.

59 The figuration $\frac{6}{4}$ was replaced by 4-3 in the score. See a comparable passage in bar 6.

65 The figuration $\frac{4}{2}$ on the first beat was replaced by $\frac{6}{4}$ in the score. See a comparable passage in bar 12.

70 In the manuscript, the following is given to the basso part:



The G sharp was delayed until the third beat in the score, to fit the context. See a comparable passage in bar 17.

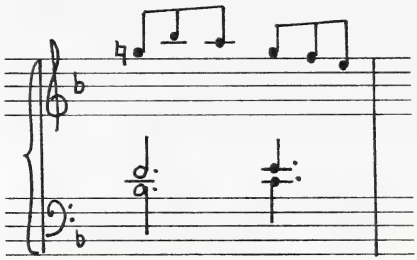
78 The piano marking in the manuscript of the basso was replaced by pianissimo to fit the context.

Third Movement: Rondo Allegretto

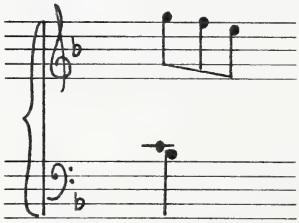
Two instrumental parts in the third movement required bar adjustments. Both the basso and viola parts are missing two bars rest following bar 66 in the manuscript.

There is a discrepancy between parts concerning the title of the third movement. The clavier is entitled "Rondo Allegretto," the second flute merely has "Flauto 2 NB.," and the remaining instruments are entitled "Allegretto Rondo." The title, "Rondo Allegretto," was chosen to head the third movement in the score.

Bar	Editorial Revisions and Comments
5	The following passage is allotted to the clavier in the manuscript:



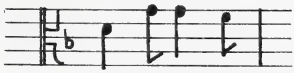
In the score, the second beat was altered to:



See corresponding passages in bars 53 and 162.

14-15	The melody of the clavier was coupled in thirds to follow the same passage in bars 111-112, and a similar one in bars 95-96.
24	An eighth-note rest was added to horn II in order to rhythmically complete the bar.
	In the clavier part, the figuration on the final beat was changed from 6 to $\frac{4}{3}$ in the score.
32	In the clavier part, an extraneous eighth-note rest was omitted from the bass clef. Also, rests were added to the treble clef in order to rhythmically complete the bar.

62 The following appears in the manuscript of the viola part:

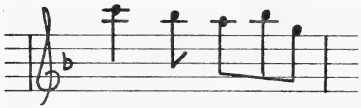


In the score, the initial quarter note D was replaced by E to fit the harmonic context.

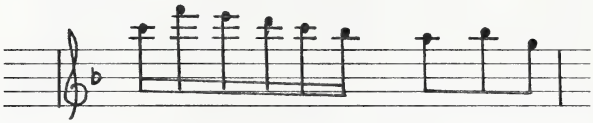
Also, the figuration 6 on the first beat of the clavier was omitted, the F's and A's of the flutes and violins being considered as accented suspensions from the preceding bar.

119 The given figuration $\frac{4}{3}$ on the third beat was altered to $\frac{6}{5}$.

120 In the manuscript, the first flute is allotted the following:



This was altered to correspond to the line of flute II:



The given figuration 6 on the third beat of the clavier part was omitted.

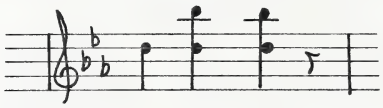
148 A redundant <u>piano</u> marking was omitted from the <u>basso</u>.

171 The given figuration 6 on the final beat was corrected to $\frac{4}{3}$.

179 The given figuration $\frac{4}{3}$ on the third beat was altered to $\frac{6}{5}$.

Concerto in E-flat Major

First Movement: Allegro

Bar	Editorial Revisions and Comments
16	A half-note rest rather than two quarter-note rests were used in horn I.
19	The additional notes were added to oboe I in order that it would follow the first violin as the second oboe follows violin II. Likewise, the oboes were also adjusted in measure 185.
20	An adjustment in figuration was made. 4-5 was omitted. This was also done in bar 186.
22	A missing quarter-note rest in the basso was added.
23	An adjustment in figuration was made. 6 was removed from the second half of the first beat to the second beat.
24	The following appears in oboe I, duplicating the pitches of violin I:  The top note was chosen, as D is found in oboe II.
30	An adjustment in figuration was made. 7 was moved from the second half of the first beat to the second beat. This was also done in bars 196 and 314.
31	An adjustment in figuration was made. 7 was omitted from the second beat. This was also done in bar 315.
33	The given half notes of oboe I were combined into a whole note. See bars 199 and 317.

37 Instead of the given dotted-quarter note in the second violin, a dotted-eighth-note rest was added. See a corresponding section in bar 321.

53 The F in the viola was replaced by G. This was also done in measure 417. See a corresponding passage at bar 218.

64 A scale passage was added to violin II to follow violin I. This was also done in bar 428. See a comparable passage in bar 230.

66 The half note in oboe I was changed to: ♩𝄾 in order to fit the context of the passage. This was also done in bar 430.

70 In horn I, the half-note concert E flat was divided into a quarter note and an eighth-note rest, making it rhythmically equal to horn II. This was also done in bar 434.

73 A missing eighth note C was added to the viola. See corresponding measure 239.

74 The staccato mark over the lower E flat of violin I was omitted to fit the context.

76 The staccato mark over the first triple stop in violin II was omitted. This was also done in the corresponding bar 440.

101 The quarter note in the left hand of the clavier was divided into two eighth notes to correspond to bar 339.

111 The root was added to the middle voice of the clavier. This corresponds to bar 349.

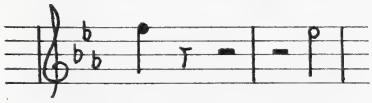
136 The quarter note on the second beat of the bar in the <u>basso</u> was changed to a half note.

143 <u>Piano</u> in the winds was replaced by <u>forte</u> in order to fit the context. See also the comparable passage in bar 381.

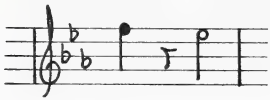
145 The two tied half notes in the <u>basso</u> were replaced by a whole note. See corresponding bar 143 and also bars 381 and 383.

150 The notes of the clavier bass, F and G, were corrected to follow the string basses, G and A natural, for the sake of harmonic logic.

160 The following appears in violin II, beginning at measure 160:



These two measures were combined into a single bar.



A comparable passage in the manuscript is correctly notated in bar 398.

168 G in the clavier left hand was replaced by F. See corresponding passages in bars 62 and 406.

171 The tied half notes in horn I were replaced by a whole note. See corresponding bar 409.

183 The staccato mark over B flat in the <u>basso</u> was omitted to fit the context.

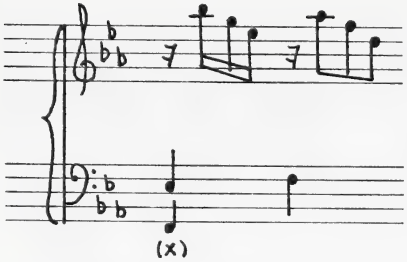
195 An adjustment in figuration was made. 7 was omitted from beat 1 and $\frac{6}{5}$ was added to beat 2.

198 <u>Piano</u> in the viola was replaced by <u>forte</u> to fit the context.

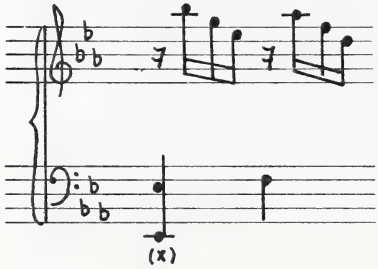
235 In place of an eighth-note rest on the first beat of horn I, a quarter note, concert F, was employed. See comparable measures 231 and 233.

239-240 These two bars of the keyboard are missing in the manuscript. Corresponding measures 73-74 were used as a guide to complete them. Significantly, the missing measures are preceded by a page turn in the keyboard part.

249 The following appears in the manuscript of the keyboard:



This was altered to:



263 B flat in the clavier was replaced by A natural. See corresponding bar 265.

290 A natural in violin II was replaced by A flat to fit the context.

308 This bar in the viola part is missing from my copy of the manuscript. The context suggested the whole-note rest.

314 An adjustment in figuration was made. 7 was moved to the second beat from the latter part of the first.

315 The D appoggiatura in oboe II was added. See corresponding bar 31.

331 The first half of this bar in the viola part is absent in my copy of the manuscript. Corresponding bar 47 was used as a guide to complete the bar.

357 The first half of this bar in the viola part is missing in my copy of the manuscript. Corresponding bar 119 was used as a guide.

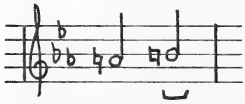
376 This bar is missing in my manuscript copy of the viola part. F was chosen according to harmonic implications and comparable passages in bars 374, 136, 138.

398 The first part of the bar in the viola part is missing in my copy of the manuscript. Bar 160 was used as a guide.

409 The given <u>rinf.</u> of violin II was changed to <u>forte</u> to fit the context. See also the corresponding passage in bar 171.

413 The half-note rest in the second horn part was replaced by an E-flat quarter note and quarter-note rest. Context suggested this. See also corresponding passages 49 and 415.

418 The given passage of oboe II, namely,



was altered to follow the comparable passage in bar 54, and also prevented a tripled B natural.

421 An adjustment in figuration was made. 6 was omitted from the first beat. $\frac{6}{3}\natural$ was added to the first half of the second beat, corresponding to the same passage in bar 57. $\frac{6}{5}$ was omitted from the final quarter note of the bar. See the same passage in bar 37, and a similar one in 223.

In addition to the above revisions, certain wind parts of the first movement contain incorrect bars of rest. The following adjustments were made:

a) 16 bars rest instead of the given 15 were employed in oboes I and II, beginning measures 120 and 358.

b) 7 bars rest instead of the given 8 were used in oboes I and II, beginning in measure 333. Interestingly enough, the correct number of bars rest is given in the comparable passage in bar 95 of both oboes. In oboe II, bar 95, it is also evident that Friedrich had erased a previous number before writing 7 bars rest.

c) 10 bars rest instead of the given 11 were used in oboes I, II and horns I, II, beginning in bar 371. Interestingly, the corresponding bar 133 has the correct 10 bars rest in all of the above instruments.

Second Movement: Romanza

Bar	Editorial Revisions and Comments
9	It was not the general practice of the time to mute double basses. Neither Quantz in the third edition of his Versuch einer Anweisung die Flöte traversiere zu spielen of 1789, nor Rousseau in the second edition of A Complete Dictionary of Music of 1779 include the double bass in their list of strings to be muted. Bach uses the similar procedure of muting violins and viola, while the basso remains sempre piano, in Andante amoroso, Sinfonia in E#/à 6 Voci/Due Corni/Due Violini/Viola/e/Basso, of 1769. See Geiringer, "Unbeachtete Kompositionen des Bückeburger Bach," p. 106. The pianissimo in the double basses in the manuscript indicates only an overall dynamic level of the movement, but still allows certain fluctuations within this level. Thus, forte was added to oboe II, horns, clavier and strings. See comparable passages in bars 55 and 75, in which the basso is marked forte.
12	In the viola, the middle section of the bar is missing from my copy of the manuscript. Bar 78 was used as a guide in the choice of D.
15	The incorrect figuration of $\begin{smallmatrix}6\#\\4\\3\end{smallmatrix}$ on the first beat was replaced by $\begin{smallmatrix}6\#\\5\end{smallmatrix}$.
28	The incorrect figuration of $\begin{smallmatrix}6\natural\\5\natural\end{smallmatrix}$ was replaced by $\begin{smallmatrix}7\\\natural\end{smallmatrix}$.
36	The dotted-half note in horn I was rhythmically altered to the following: ♩. ♩ ♩ Context seemed to dictate this change.
47	In place of two eighth-note rests in the clavier, a quarter-note E flat was employed. This was done in order to maintain the sequence begun in bar 45.

51 Instead of a whole-note rest in the clavier left hand, a quarter-note C was added to the first beat, thus following the string bass line at this point. This bar is directly preceded by a page turn in the clavier part. See corresponding passages in bars 8-9, 20-21, 28-29, 154-155.

56 5♮ was added to the figuration on the second beat, thus retaining the consistency of figuration in comparable passages in bars 10 and 14. Similar additions were also made in bars 76, 136, and 140.

57 Piano was omitted in the basso.

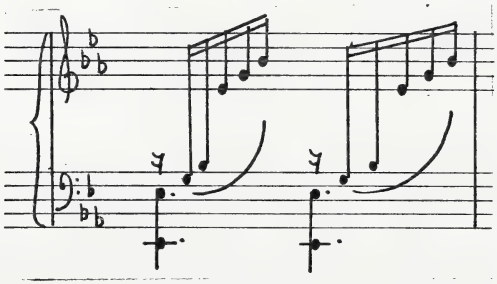
76 The eighth-note rests on the final beats of both clavier and basso parts were replaced by an eighth-note E to maintain the third of the chord. Comparable passages include bars 10, 14, 56, 136, and 140.

77 The two eighth-note rests in the viola part were replaced by a quarter-note G. See similar passages in bars 11 and 137.

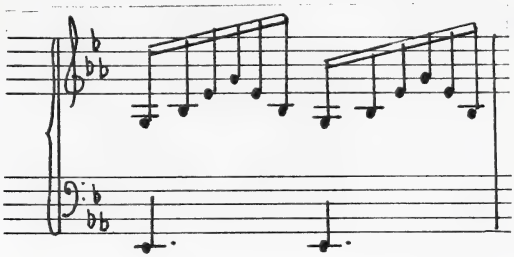
82 In the basso part, an eighth-note rest was added to rhythmically complete the bar.

83-126 of the keyboard part In the score, this passage of the keyboard part is based upon Friedrich's revised version. That is, the initial keyboard passage at this point is crossed out in the manuscript, and a new version is written on a separate sheet of paper. The type of figuration between the initial and revised versions differs. The initial passage employs left-hand octaves and rising right-hand arpeggios. Perhaps the left-hand octaves are omitted in the revised passage, because the basso couples the left-hand notes.

Bar 83 of the original keyboard part.

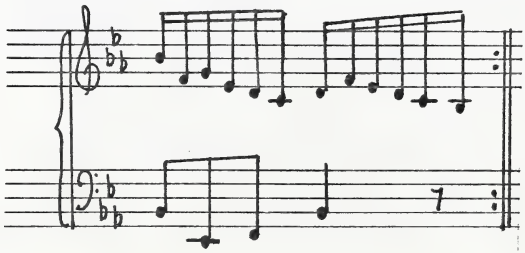


Bar 83 of the revised keyboard part.

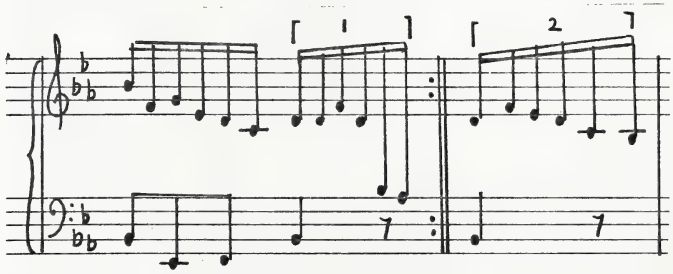


There is only one keyboard ending employed before the repeat signs (bar 94) in the original version, as opposed to two in the revised passage. The latter, which employs an A flat in the first ending, better prepares the return of the E-flat-major passage.

Bar 94 of the original keyboard part.

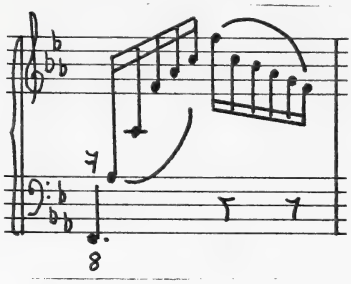


Bar 94 of the revised keyboard part.

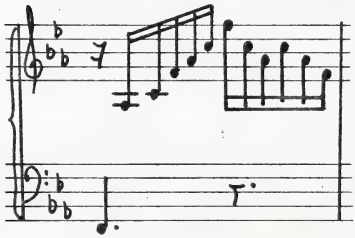


In bar 102, the scale figure is replaced by a chord pattern.

Bar 102 of the original keyboard part.

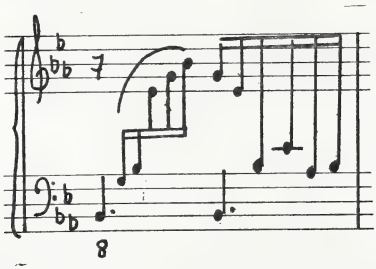


Bar 102 of the revised keyboard part.

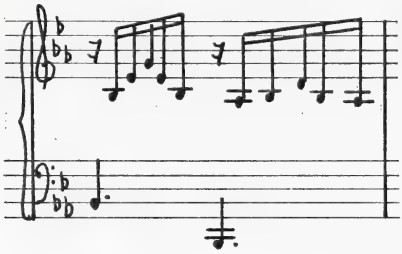


The cadential point in bars 121-122 is strengthened in the revised keyboard passage.

Bar 121 of the original keyboard part.

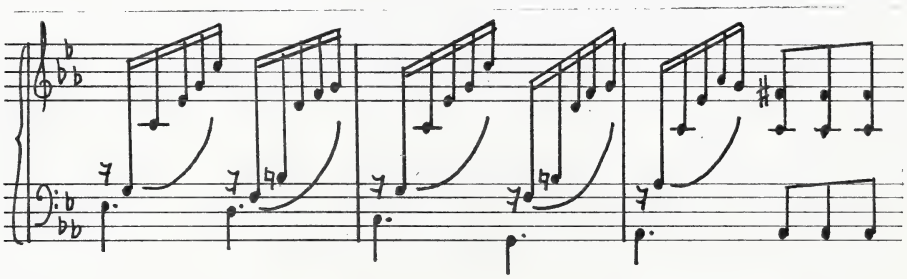


Bar 121 of the revised keyboard part.

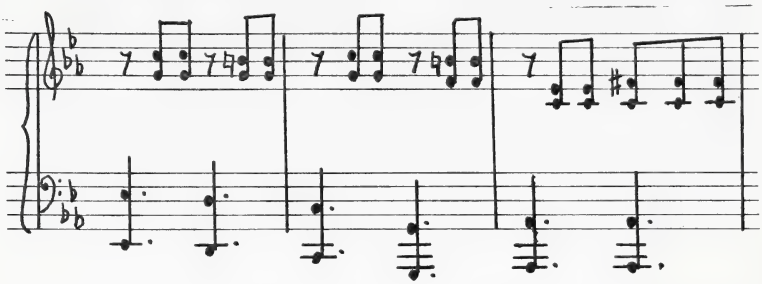


In the original keyboard passage, the sixteenth-note motion continues until bar 125. However, the revised passage acquires a contrasting type of accompaniment in the codetta.

Bars 123-125 of the original keyboard part.



Bars 123-125 of the revised keyboard part.

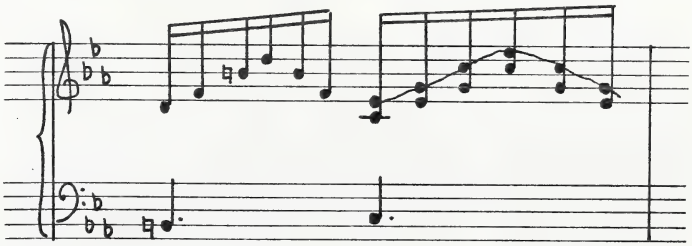


The revised keyboard passage also exhibits some harmonic changes. For example, the A natural of bar 84 is replaced by A flat, so as not to undermine the dominant harmony of E-flat major. In bar 87, the seventh of the chord is allotted to an orchestral instrument rather than being included in the keyboard figuration. Similar instances occur in bars 88 and 113. The reverse is true in bars 92 and 93, where seventh chords replace the simple triads of the original version.

In two instances, certain notes omitted in the revised keyboard figuration are employed as accented suspensions in an orchestral instrument. Examples include the omission of the D flat in bar 98, and the A flat in bar 114, from the keyboard.

86 The dotted-quarter note in horn II was replaced by a quarter note and eighth-note rest to match the notation in horn I. This was also done in bar 110.

88 In the manuscript, the keyboard part has a crossed-out upper line:



92 In my copy of the manuscript, this bar in oboe II is practically illegible. Although the B flat can barely be made out, A natural was determined solely from context. (Oboe II follows violin I quite closely from bar 83 on.)

94 A missing eighth-note rest was added to the viola part.

96 The F on the third beat in the <u>basso</u> part was replaced by C, which follows the clavier left hand. F does not make harmonic sense.

110 In my copy of the manuscript, the first two beats in the viola part are missing. As the viola follows the string bass notes quite closely from bar 98, B flat was also chosen here.

122 The low F in the left hand of the clavier was replaced by E flat, corresponding to the string bass line.

123 In the clavier part, an extraneous eighth-note rest is written after the final note of the bar. This was omitted in the score.

126 Oboe I was changed from: ♩. 𝄾𝄾 to: ♩𝄾𝄾𝄾 to match the keyboard and oboe II.

Also, the fermata in oboe II was removed from the eighth-note rest in: ♩𝄾𝄾𝄾 and placed over the G.

138 In my copy of the manuscript, the middle section of this bar in the viola part is missing. Bar 78, a comparable passage, was used as a guide in the choice of D.

Also, oboe II was changed from: ♩. ♩. to: ♩. ♩𝄾 to match the other winds.

141 The incorrect figuration $\frac{4}{3}$ on the first beat was replaced by $\frac{6}{5}\#$.

145 The left hand of the solo clavier plays F in the manuscript. This was replaced by G, which corresponds to the left-hand passage in bar 19, and which prevents direct cross relation between F sharp and F natural.

158 In the <u>basso</u> part, an eighth-note rest was added to rhythmically complete the bar.

Third Movement: Rondo Allegro

Bar	Editorial Revisions and Comments
39	This bar in the viola was illegible in my copy of the manuscript. A similar passage in bar 35 was used as a guide to derive the notes F and D.
109	The *piano* indication in oboe II was changed to *forte* to fit the context.
133	The change of key signature in the clavier part was postponed from bar 132 to 133.
192	The given ornament in violin II, ∾ , was replaced by a trill to fit the context. Also, see corresponding passages such as bars 188, 24, etc.
196	The viola's D was replaced by E flat to resolve the dominant harmony of the previous bar on a tonic chord.
215	In the solo clavier, rather than employing the sign 8 below the A flat of the left hand, the lower A flat was simply added.
216	The upper E flat in the clavier is simply a note head without stem in the manuscript. Context suggested a half note.
217	The *piano* in the viola was replaced by *pianissimo* to fit the context.
217-227	In violin II, the slurs encompass the entire bar in the manuscript. These were replaced by shorter slurs to correspond to violin I and the viola. The same was also done in bars 237-243, 253-255, 257-259, 269-275.
239	The second half of the bar in the viola is illegible in my copy of the manuscript. Context suggested continuation of the same harmony.
253	The *piano* in the viola was changed to *pianissimo* to correspond to the overall context of the passage. See bars 216 and 237. This was also done in bar 269.

278 In the clavier, the D was replaced by a C in order to maintain the supertonic chord to the end of the bar. This retains the slow harmonic rhythm of one chord per bar that has been established in bars 277-284.

329 The second horn's concert F was replaced by concert A flat in order to fit the context of the bar.

Date Due

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